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Songwriter Bob Franke appears live in Ashland on February 6. See Artscene, page 28.

SUSAN WILSON

JEFFERSON

Monthly

FEBRUARY 1999

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ERIC ALAN

8 Mt. Shasta — Revered and Ravaged Mountain

One of the nation's most majestic mountains, Mt. Shasta has long been recognized as a treasure. It's sacred to many, from Native Americans to New Age believers. Its resources and recreational opportunities have also drawn attention from outdoor enthusiasts, timber harvesters and developers. Since it receives less protection from exploitation than many might assume, the battles over its future have been intense. Tim Holt looks at the clash of value systems involved, and the current state of the difficult attempt to balance all interests.

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ON THE COVER

Sunset colors the peak of Mt. Shasta, including wisps of blowing snow off the mountain's left flank. Photo by Eric Alan.

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As part of Black History Month, Jefferson Public Radio presents a special two-part program, *Remembering Slavery*. See page 18.



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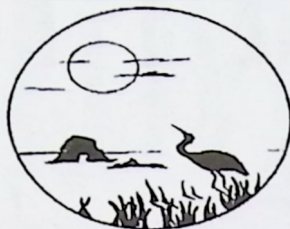
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TUNED IN

Ronald Kramer

The Debate Over Impeachment

On Saturday, December 19th, the US House of Representatives debated President Clinton's Impeachment and Jefferson Public Radio carried our regular live broadcast from *The Metropolitan Opera* (on our Classics and News Service) and *Car Talk* (on Rhythm and News). I thought it would be worthwhile to share with you the thinking behind this program decision.

Decisions about when to interrupt regularly scheduled programming for special coverage are among the most difficult programming decisions. In radio's early days the networks, and their affiliated stations across the country, carried virtually all Presidential addresses live and radio provided virtually the only opportunity for citizens to directly access such speeches and breaking news coverage. Coverage of World War II heightened the sense that radio had an obligation to interrupt scheduled programming for such special coverage.

Even in the era since television's widespread acceptance, radio often continued to play that type of role. Not very many years ago it was still standard operating procedure at Jefferson Public Radio to carry all presidential addresses live. Decisions about scheduling such coverage were generally made in light of listeners' interests and needs for such coverage but also were influenced by the symbolic consequences of such decisions. Perhaps the most important "discretionary" decision by a network and its stations which falls in that category was the 1954 decision by the ABC Television Network to broadcast gavel-to-gavel coverage of what became known as the Army-McCarthy Hearings. ABC's daytime network television schedule was lightly viewed and

sponsored in 1954 and the network's decision to abandon regular programming to carry many days of these Congressional hearings was a far less costly step than would have been the case just a few years later. Indeed, even in 1954 ABC was the only network to schedule complete live coverage of these hearings. But the effect of that decision was significant. The political shenanigans of the junior senator from Wisconsin were starkly revealed on a daily basis to a significant number of Americans. ABC's live coverage was widely credited

(along with a famous Edward R. Murrow program on CBS' *See It Now*) with McCarthy's subsequent political demise and with the downfall of the terrible ugliness which became known as McCarthyism.

A responsible broadcaster needs to consider a wide range of issues in deciding when to schedule such special coverage but some things have changed since in the years since our scheduling of such coverage was nearly axiomatic.

Radio's role as a news source has continuously declined. I grew up in an era when virtually all radio stations offered news at the top of each hour and, if you wanted a quick news update, you turned on the radio at that time. The operation of local news departments by local radio stations has essentially become the exception in commercial radio. Affiliation with a network, which was the source of a local station's national news coverage, has also become a largely superfluous relationship for most local radio stations. Accordingly, relatively few Americans now turn to radio as a serious source of news coverage.

Public radio stands as an exception to the general rule for the radio industry.

Both at the national and local levels, public radio continues to devote resources to serious, detailed news coverage although one has to recognize that such coverage is offered in a world which has increasingly discarded radio as a serious news provider.

Initially, it was network and local television which provided competition for radio in live coverage of breaking news or significant national events. More recently, however, it has been the rise of cable television channels (such as CNN) which have assumed the major functions in this area formerly shouldered by the radio industry as a whole.

Since we operate multiple program services, we face multiple choices when decisions about breaking news coverage need to be addressed. To some extent we have different program source issues to address (since our Rhythm and News stations as well as our Classics and News stations have full access to NPR news coverage, while our News and Information Service stations have only limited NPR news programming access). So it would be highly unusual for us to schedule live, breaking news coverage on more than one of our three program services. In general, when we abandon regular programming and schedule live news coverage, we do so on our Classics and News stations because that combination of stations and translators reaches the greatest number of communities in our two-state listening area. Occasionally, as we did during the Gulf War, we have scheduled live coverage from NPR on Classics and News and simultaneously carried international coverage (such as programming from the Canadian Broadcasting Company/CBC or the British Broadcasting Company/BBC though our Public Radio International/PRI affiliation) on our News and Information Service stations. Generally, however, if we break into our regular schedule for live coverage, we do so on our Classics and News stations.

That's exactly what we did on Thursday, December 17th, when—on about five minutes notice—we abandoned regular programming and switched our Classics and News stations to live NPR coverage of the US bomb strike on Iraq.

Why abandon regular programming on December 17th and not on December 19th?

The Iraqi strike was unanticipated. Listeners didn't know it was coming and would not have been able to organize their lives so

CONTINUED ON PAGE 21

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JEFFERSON ALMANAC

Pepper Trail

Bugs And The Millennium

As I write this, it's the beginning of a new year. A few days ago, I unwrapped my 1999 calendar and opened it to January. There was a photograph of sequoias in winter, the mighty red trunks dusted with white snowflakes: the enduring and the fleeting in a perfect embrace. My eyes were soon drawn away from the photo, however, to the remorseless grid of boxes on the lower page, and in particular to that white rectangle in the top row stamped with the unassailable number "1". It suddenly it struck me with great force: Whose when is it, anyway?

To all those people out there (and you know who you are) for whom life seems boring and predictable, I invite contemplation of that aspect of the universe that *defines* predictability: time. Now, I'm not proposing a mind-boggling examination of the big, cosmological mysteries of time, such as: since time is neither matter nor energy, what is it? No, I'm restricting myself here to planet Earth and to us and our fellow travelers: the sequoia and the snowflake; the caterpillar and the butterfly, the infant and the elder. What is time, to each of these? What do their calendars look like?

For starters, it's certainly safe to say that no other creature on Earth has a calendar that attaches special significance to that moment in the planet's orbit that we celebrate as New Year's Day. If we are ever in danger of forgetting what a thoroughly artificial construction our agreed-upon calendar is, consider January 1. This completely arbitrary date on which to start the year is derived from—of all things—the civic calendar of ancient Rome. How much more sensible to begin the year on the day following the Winter Solstice, when the light begins to return to us in the northern hemisphere. Or,

we could avoid hemispheric bias, and choose one of the equinoxes, when all the world enjoys 12 hours of daylight.

Human calendar-making began from observations of such astronomical phenomena, in particular the annual orbit of the earth around the sun and the average length of the

lunar month. Astronomical data do not in themselves specify a calendar, however. The designation of any calendar's "Year 1" is inevitably arbitrary, for one thing. Then there's the awkward fact that the earth's orbit around the sun is not accomplished in an exact number of 24-hour days; and the even more awkward fact that the precise

values of the Earth's astronomical variables are slowly changing over the centuries.

These problems account for the tangled history of the calendar that we unthinkingly rely on every day: the Gregorian calendar. Decreed by Pope Gregory XIII in 1582, this was a correction of the Julian calendar, which had been gaining 11 minutes a year since Julius Caesar introduced it in what is now known as 46 B.C. Despite its greater accuracy, the Gregorian calendar was viewed with suspicion by the non-Catholic world, and Catholic and Protestant countries in Europe maintained conflicting calendars for centuries. For example, England and the American colonies didn't adopt the Gregorian calendar until 1752. When the change was finally made, 10 days were simply lost, and the hot-headed colonists mounted a campaign with the slogan "Give us back our 10 days!" Meanwhile, the Islamic world uses its own purely lunar calendar, the Chinese follow yet another system, and native peoples around the world keep track of time very well with calendars based on annual events in the heavens and in the natural

DO OTHER SPECIES
CARE ABOUT TIME?
DO TREES,
FOR EXAMPLE,
KEEP THEIR OWN
CALENDARS?

world around them. In short, if you're looking for universal truth, ignore the date on your *Far Side* calendar and concentrate on the Gary Larson cartoon instead.

So, let's forget about calendars. They are conventions merely, and have almost nothing to do with the reality of time. The truth is, every being experiences time differently, and with little consistency from moment to moment. As every former child knows, the week before Christmas takes *forever* when you're a kid, but passes in a frazzled instant when you're a grown-up. On a more existential level, I was once informed by an undergraduate psychology professor that, in terms of perceived time, one's life was half over at twenty-one. I have no idea if that is true, but the statement haunts me still.

When we try to imagine the calendar of other species, the subjective nature of time becomes undeniable. Consider three beings with radically different lifetimes: the fleeting mayfly, the human, and the enduring redwood. A lucky mayfly may enjoy 7 hours of life before being snapped up by a trout; the human hopes for his or her "threescore and ten": 70 years; the redwood can expect well over 2000 years. This works out to about 25,000 seconds of life for the mayfly, 25,000 days of life for the human, and 25,000 months of life for the redwood. Does the mayfly pack a day's worth of life into each second of its existence? Does a redwood respond to each month as the passing of a day? Of course, it's not as simple as that—or is it? A cold rain lasting an hour can blight a mayfly's life as surely as a ten-year drought can affect a human farmer. It would take a 300-year weather cycle to make a similar impression on a redwood.

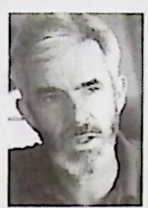
But, really, do other species care about time? Do trees, for example, keep their own calendars? The answer is: not only do trees keep calendars, they *are* calendars. There is an entire field of science, dendrochronology, dedicated to dating artifacts and studying climate through the exquisitely detailed examination of tree rings. And as for animals—the precisely timed migrations of birds, fish, and mammals have long been a basis for the calendars of native peoples, and continue to challenge researchers. These migrations are not simply reactions to daylength, rain-fall, or other cues from the environment. For example, migratory birds kept under unchanging conditions in the laboratory dramatically increase their activity at the times when they would normally begin their travels.

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JEFFERSON OUTLOOK

Russell Sadler

The Continuing Power Struggles

If ScottishPower succeeds in buying PacifiCorp it will export firm power out of the Pacific Northwest to Southern California and the Southwest. It is the only practical way to pay off the \$7.9 billion purchase price. Northwest electric consumers will pay higher rates either to keep some of that electricity here or build replacement generating capacity. Only the Oregon Public Utility Commission stands in the way of this looting of the region's electrical generation.

For decades the federally-owned Bonneville Power Administration controlled the sale of surplus power to Southern California and the Southwest. It built a high-voltage intertie between the two regions to ship surplus hydropower south during California's air conditioning season and surplus thermal power north during the Northwest's winter heating season. This symbiotic relationship kept generators operating at peak capacity in both regions and reduced the need to build expensive new generators for seasonal demands.

PacifiCorp had to wait in line until BPA sold all its surplus hydropower before it could ship surplus power from its mine-mouth coal-fired plants in Washington, Wyoming and Montana to the lucrative Southern California power market. To compete with BPA PacifiCorp created an alternate, privately-owned transmission system between the two regions with a deft combination of acquisitions and new transmission line construction. It is this privately-owned route to the Southwest power market that ScottishPower is buying for its billions. ScottishPower has no intention of simply shuttling seasonal surplus power between the Northwest and the Southwest. That business only generates single digit profits. Selling large amounts of low cost Northwest power south is more lucrative.

Industrial electricity rates in the Northwest vary seasonally between 3 and 4 cents per kilowatt hour. Industrial rates vary seasonally between 6 and 9 cents in Southern California and the Southwest. ScottishPower has an incentive to ship all the Northwest

electricity it can sell south, charging more than Northwest consumers pay and still underselling Southwest utilities. There is just one catch. Southwest utility ratepayers did not build PacifiCorp's generating capacity. It was paid for by Northwest ratepayers so

there would be adequate electricity in the region as it grew. Pending federal utility "deregulation" legislation would move the goalposts, repealing all the old rules so electricity can be sold outside the region that paid to build the generating capacity.

"Deregulation" is a congenial semantic fraud. The only thing being "deregulated" is generating capacity which is allowed to charge consumers whatever the traffic will bear. High voltage transmission lines and local distribution systems remain heavily regulated as "common carriers." They are required to "wheel" any company's electricity over their transmission lines at government-regulated rates. This is the only way "competitive" utilities can reach customers without paying to build their own transmission systems.

Arguably, "deregulation" is a boon to regions with high cost electricity because they can receive cheaper electricity from low cost regions like the Pacific Northwest they cannot get now. For low cost regions like the Northwest, "deregulation" just means higher rates. The federal Department of Energy predicted a 25 percent increase in Northwest utility rates — an average \$200 a year increase — if the region's utilities are "deregulated."

“DEREGULATION”
IS A CONGENIAL
SEMANTIC FRAUD.

Federal law allows states to stay out of the so-called "competitive environment." Northwest states have stayed out of this ideologically driven scheme. Informed legislators know "deregulation" is an incentive to export Northwest electricity, ending the region's reliable, low cost electricity supplies. Predictably, California has "deregulated." It is a preliminary to raiding low cost Northwest electricity for Southern California industry. "Deregulation" rhetoric has not gone over well with residential consumers. After a \$71 million state-funded promotion campaign, fewer than 1 percent of California's electric consumers signed up for "deregulated" electricity and those that did were the usual suspects—large industrial power users.

Despite the lack of consumer demand, the interests that will benefit from exporting low cost electricity into high cost markets continue to shove "deregulation" down the public's throat. They are certain the old regulated utilities and the "deregulated" utilities cannot coexist very long. They are buying up everything in sight, convinced they can roll over state governments and begin exporting power very soon.

Only the state public utility commissions stand in the way. The Oregon Public Utility Commission, for example, operates under old rules that say utility mergers must benefit Oregon consumers. The ScottishPower takeover of PacifiCorp cannot benefit Oregon electricity consumers. ScottishPower cannot earn back its \$7.9 billion purchase fast enough for its investors by operating in traditional utility markets paying single-digit returns. Selling Northwest electricity outside the region is the only way to earn the double-digit returns the modern leisure class demands on its investments. Like any other commodity, Northwest ratepayers will have to pay a higher price to keep the electricity at home or build new generating capacity. Either option will raise rates.

The stakes are high. Apologists for "deregulation" hustlers soothingly say Northwest electricity rates will still be near the national average even with a 25 percent increase. This meretricious argument deliberately obscures the fact that some of the Northwest's largest industries—silicon chips, paper, aluminum, zirconium, aircraft manufacturing and frozen food processing—are based on low cost electricity. A 25 percent increase in the price of electricity represents a major increase in production costs

CONTINUED ON PAGE 33

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Mt. Shasta

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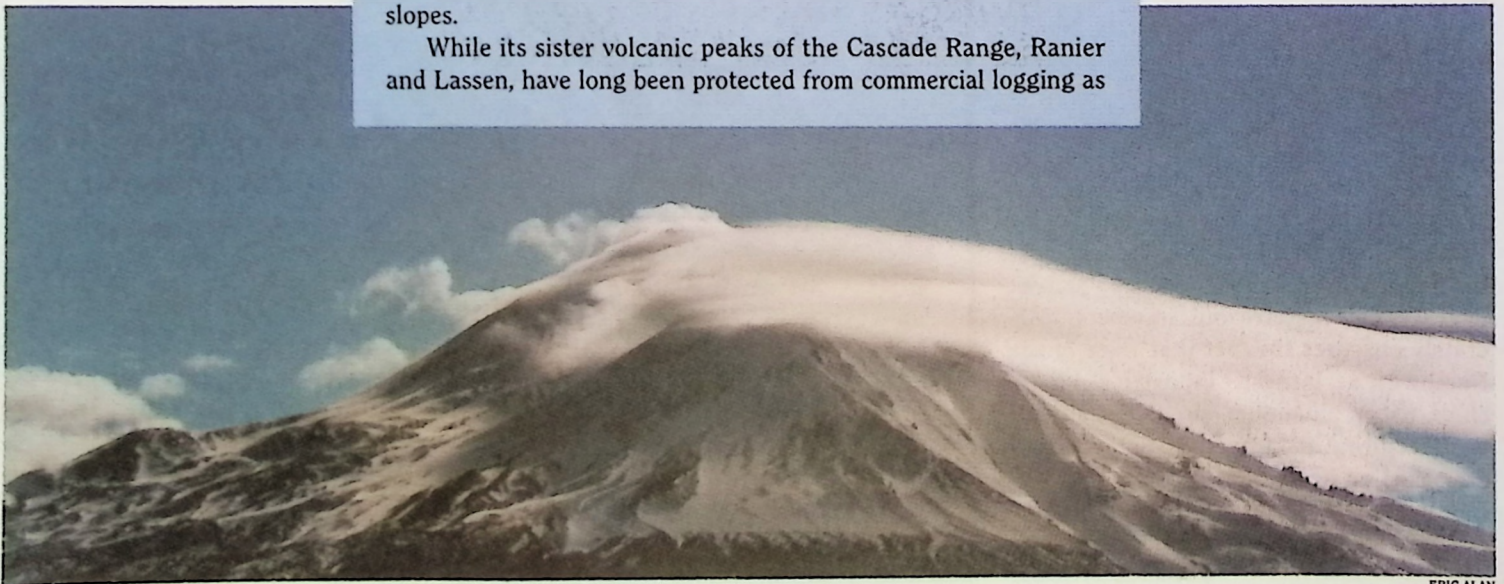
by Tim Holt

*Lonely as God, and white as a winter moon,
Mount Shasta starts up sudden and solitary
from the heart of the great black forests of
Northern California.*

— Joaquin Miller —

Mount Shasta, at 14,162 feet, is one of the most revered peaks on the North American continent—and one of its most ravaged. The mountain Miller eulogized over a century ago is lonely no more, not with 15,000 hikers and climbers a year on its slopes and 100,000 visits to the ski park on its southern slopes. And the “great black forests” are a thing of the past, too, after decades of overcutting. No one really knows what portion of the mountain’s forests have been cut since Miller’s day, but old-timers can remember when its overcut, stripling-populated northern slopes were once covered with old-growth pine, fir and juniper. Large patches of clearcut and fire-ravaged ground still scar the mountain’s western slopes.

While its sister volcanic peaks of the Cascade Range, Ranier and Lassen, have long been protected from commercial logging as



ERIC ALAN

part of the National Park system—Ranier since 1899 and Lassen since 1916—Mount Shasta has had no such designation. Only its snow-capped peak and one Indian sacred site below timberline have received even nominal protection from the federal government. Commercial logging continues on the mountain to this day.

But despite its physical blemishes, this mountain is considered sacred ground by Native Americans, Buddhists, New Agers, and even a few Christian denominations. Standing alone within the Cascade Range, its majestic presence dominates the landscape from Redding to the Oregon border. It has moved countless admirers to sing its praises, often in the hushed tones normally heard in church.

"It was more than just a large mountain, more than just a wilderness and more than just another ski area. It had a spiritual value and soul all of its own and a loyal following unlike any other area in the country that we visited . . . and we visited hundreds of areas." So wrote Andrew Weissner, chief counsel to the Congressional Lands Subcommittee, which visited the mountain in 1979 as part of a nationwide tour of potential Wilderness Areas. (The mountain's peak was declared part of the National Wilderness Preservation System in 1984.)

In his decision last summer rejecting a second ski resort for the mountain, Lynn Sprague of the U.S. Forest Service used language similar to Wiessner's: "The mountain is clearly considered sacred to many Indian people and is a very special place for non-Indians as well."

Long before white settlers arrived in the region, all the Indian tribes whose lands bordered the mountain worshipped it as sacred. Some still conduct religious ceremonies at its higher elevations. For the Karuks, the mountain is still the home of their Creator. For the Pit River tribe, it is the place their Creator will return to when the snow melts from its peak and the world is made new.

The Shasta Indians have a traditional saying, "Around and around but never on top." As the place where their Creator rested after making the world, the mountain's upper regions are viewed as holy ground; in the old days a member of the tribe would go above the timberline only to die.

Any major alterations to the mountain's landscape—whether to carve out a ski park or cut timber—are viewed as acts of sacrilege by local tribes. Comments Mary Carpelan of the Shastas, "Suppose the Christians knew the exact location of the Garden of Eden and someone decided to put a theme park there. That's exactly how we feel about some of the things that have been done on Mount Shasta."

In 1888 John Muir proposed that the still "fresh unspoiled wilderness" of Mount Shasta be protected, like Yosemite, under the national park system. In 1914, a bill to do just that was being steered through Congress by Congressman John E. Raker when Mount Lassen, perhaps in a fit of jealousy, had a major eruption.

Mount Shasta's sister peak stole the national spotlight, and Raker seized the opportunity to steer a Lassen National Park bill through Congress. The proposal for a Mount Shasta National Park languished in legislative backwaters despite Raker's subsequent efforts to revive it.

By then Mount Shasta was already under the jurisdiction of the fledgling U.S. Forest Service. Although its subsequent performance suggests otherwise, the Forest Service was an outgrowth of the budding conservation movement at the turn of the century. Its mission under President Theodore Roosevelt and its first director, Gifford Pinchot, was to balance the unchecked cutting of timber by

private companies with sound conservation practices on publicly owned land. The agency stayed true to its founding principles until the post-World War II period, when the depletion of private timber lands and the postwar housing boom created a new push to cut timber in national forests. Clearcut and over-cut mountain slopes in national forests all over the western United States testify to pressures from timber companies, as well as from

local governments who receive a quarter of all timber sale revenues. On Mount Shasta, the situation is further exacerbated by the fact that the Forest Service has no jurisdiction at all over the approximately one-fourth of the mountain below timberline that is still in private hands.

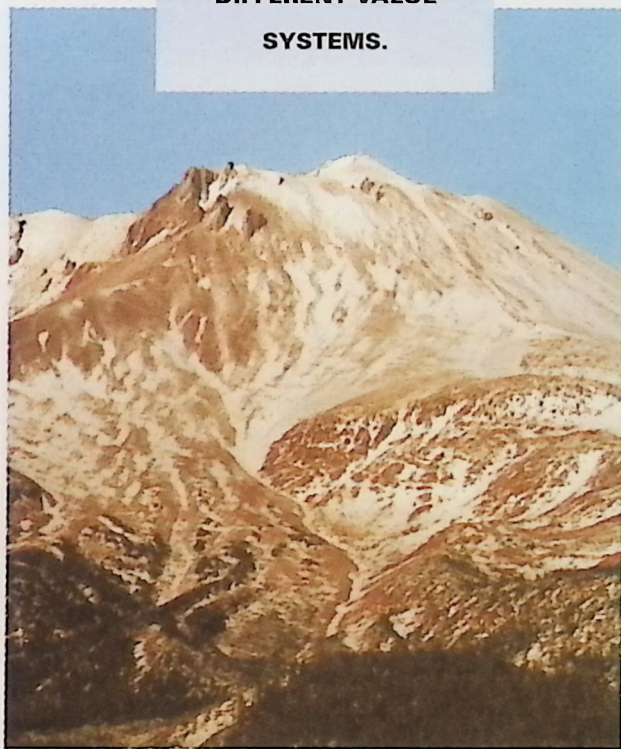
Mountain slopes can have uses apart from growing timber. They make excellent ski runs, too, something the Forest Service has encouraged since the mid-1950s on Mount Shasta. In 1985, several years after an avalanche destroyed the mountain's existing ski park, the Forest Service solicited proposals for a new facility. A former Forest Service employee, Carl Martin, came up with a project that was conceived on a grand scale. In addition to ski runs, it would include (on adjacent, privately owned land) a golf course, condos, an RV park and a shopping center. Indeed, Martin's project was so massive, in

terms of its potential impact on the mountain, that it launched a well-organized, determined opposition that over the past decade has changed the balance of forces shaping the mountain's future.

It was clear that Martin's was a serious proposal—by his own account, Martin would ultimately spend nearly \$1 million on the project. After he was picked over the only other applicant, he also appeared to be headed for fast-track approval. The looming prospect of a recreational and tourist Mecca on the mountain forged an opposing coalition of environmentalists and New Agers, and, later in the struggle, Native Americans and a couple of very tenacious public interest lawyers.

Before Martin came along, no one at the Forest Service had paid much attention to the concerns of Native Americans regarding their sacred mountain. But as the opposition developed its strategies, it became apparent that the sacred relationship between the Indians

**THE STRUGGLE OVER
THE MOUNTAIN'S
FUTURE HAS BECOME
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BETWEEN TWO VERY
DIFFERENT VALUE
SYSTEMS.**



ERIC ALAN

and their mountain could be a key factor in its preservation. Ultimately, the legal vehicle for achieving this would be the National Historic Preservation Act, the only federal law which provides protection of traditional cultural sites, Native American or otherwise.

By 1988 the coalition had a name, Save Mount Shasta, and an emerging leader in the person of Michelle Berditshevsky, a native of France who'd moved to the area 14 years earlier. Prior to Berditshevsky's involvement, the Sierra Club, Audubon Society and other organizations had mounted a series of challenges to the Forest Service's assessment of the environmental impact of Martin's project. But under Berditshevsky's guidance, Save Mount Shasta's approach shifted from one that was strictly environmental to one that included Native American concerns. By 1990, Berditshevsky had rounded up several important new allies: California Indian Legal Services, a state agency; Marin attorney Patricia Cummings, who agreed to represent the Wintu tribe; and San Francisco attorney Charles Miller, who among other *pro bono* tasks would push for Mount Shasta's inclusion under the National Historic Preservation Act.

Then began a long period of pulling bureaucratic levers at both the state and federal levels. Not all their moves had the desired effect, but at least Berditshevsky had assembled a team that knew which levers to pull. The first success was scored by California Indian Legal Services, which alerted the State Office of Historic Preservation to the fact that the Forest Service, by not taking into account Native American concerns as it assessed the ski resort proposal, was in possible violation of the National Historic Preservation Act. The Historic Preservation agency, in turn, advised the Forest Service to look into the whole Native American issue before it proceeded further. When a federal agency, the Advisory Council on Historic Preservation, expressed similar concerns, the Forest Service finally shifted gears, putting Martin's proposal in a long-term holding pattern while it set about interviewing local Indians about the mountain's importance to their culture. In all, 39 Native Americans from six different tribes were interviewed.

Skeptics who viewed the Forest Service interviews as a pro forma exercise had their views confirmed when the Forest Service's recommendations for the Historic District were announced: The Historic District would encompass the mountain above timberline, with one concession made for one of the most sacred sites, Panther Meadows, at 7200 feet. Many, if not most, of the Native American sacred sites on the mountain were left out.

Not much was changed, then, since the top of the mountain already was protected under the Wilderness Preservation Act. As drawn by the Forest Service, the Historic District boundary line skirted above Martin's project. There was some potential for con-

flict between the ski area and the neighboring Panther Meadows sacred site, but that, of course, depended on how rigorously the Forest Service intended to protect this newly designated patch of sacred ground.

But the next development in this saga left no doubt about the fate of the ski area and rocked this rural, largely conservative county down to its bedrock. If the top of the mountain had blown it couldn't have shaken folks more than the announcement by the Keeper of the National Register that he was overruling the Forest Service and placing the entire mountain, down to its base at the town of Mount Shasta, in the Historic District. The expanded Historic District could have a substantial impact on any project, such as Martin's, proposed for federal lands, but would have minimal impact on the mountain's private property owners, unless they contemplated a project of sufficient scale to trigger an environmental

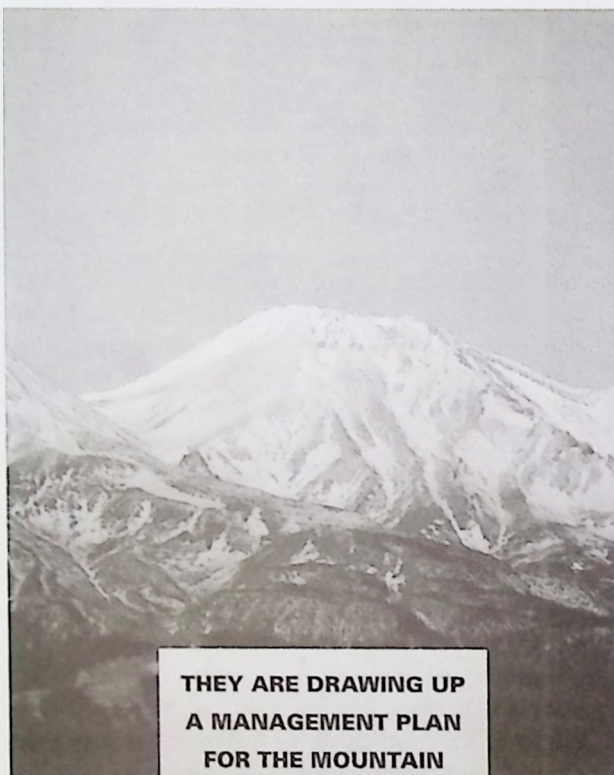
assessment under the California Environmental Quality Act. But the property owners, like much of the conservative-minded county, had a basic distrust of the federal government's intentions. Being part of an Historic District, they were certain, would mean more restrictions on what they could do on their property.

It's hard to say who was more shocked by the Keeper's decision, the local Indians and their supporters or Carl Martin and his. For the Indians, it was the first time they had received much more than lip service from the government. For Martin, it likely spelled doom for his project.

But development proponents weren't about to give up. One of Martin's more powerful allies, Congressman Wally Herger (R-Redding) brought the Keeper himself, Jerry Rogers, to a public meeting in Mt. Shasta City organized by a group opposing his decision. The group was called Enraged

Natives Opposed To Underhanded Government Hanky-Panky (ENOUGH). With over 500 people filling the high school auditorium, Rogers was alternately jeered and cajoled by a parade of speakers, only three of whom supported his decision. (Berditshevsky, Karuk medicine man Charlie Thom, and Gloria Gomes of the Wintu tribe.) Shortly after this session, and after some arm-twisting by Herger and others, Rogers backtracked and agreed to the Forest Service's recommendations.

Despite this setback (which some Native Americans felt was inevitable given their long, broken-treaty relationship with the federal government), local Indian tribes have been gradually raising their profile in this supposedly redneck county. Nature walks and traditional sweat lodge ceremonies have been held on and around the mountain in recent years and have drawn sizable crowds. Last year the first Native American student organization, the American Indian Alliance, was established at the College of the Siskiyous.



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ERIC ALAN

But probably the most significant recent development is a pilot program launched jointly by the Forest Service and a coalition of native tribes, an unusual and unprecedented pairing if there ever was one. They've begun restoring traditional Native American plants on the mountain that had disappeared due to timber-cutting. These include plants used for food, medicines, and basket-making.

So, given these developments, it wasn't a total surprise when Forest Service official Lynn Sprague announced on July 28, 1998 that he was revoking Martin's permits to build the ski resort. In announcing his decision, Sprague called the upper elevations of Mount Shasta and Panther Meadows "nationally significant historic sites, worthy of stewardship for the inspiration and benefit of current and future generations." Sprague's decision demonstrated to the Indian tribes and to everyone else, that the federal government was prepared to back up its decision that Panther Meadows merited sacred status.

One small indication of the shifting balance of power in the region came from local real estate broker and Martin ally Pat Murdoch, who told the *Sacramento Bee* after the Forest Service announcement, "Native Americans have more clout than the others. Everyone else is running scared."

"I think the Forest Service made the only decision they could have under the circumstances," Richard Derwingson, an ex-mayor of Mt. Shasta City and ex-supporter of the ski resort, told the *Bee*. He cited competition with the existing ski park as his reason for changing his position on Martin's project.

In a letter published in the *Mount Shasta Herald* shortly after Sprague's decision, Martin himself stated that he felt it was time to "move on" from the struggle. Although he stated that he'd been "let down" by the Forest Service, Martin did not appeal the Forest Service decision, and has not, as of this writing, taken any legal action against the federal agency.

After a decade at the center of the preservation effort, Berditschewsky today receives grudging respect from pro-development forces as the major stumbling block to Martin's dreams for the mountain. (In his letter to the *Herald*, Martin graciously offered his congratulations to Berditschewsky.) A part-time college instructor, Berditschewsky has fueled the effort with her inveterate optimism and a stoic willingness to slog through mounds of government documents.

She took over the effort ten years ago, having experienced a series of revelations at the mountain's upper elevations. At times, she says, she heard ghostly Indian chants and at others sensed that some vast "mechanical thing" was about to impose itself on the mountain. She volunteered to take a crash course in mountain-saving from Phil Rhodes, a Sierra Club activist who had spearheaded the preservation effort but who was leaving the area. Berditschewsky dropped plans for a book on the mountain and instead immersed herself in the arcane literature of timber harvest plans, environmental impact reports and obscure federal statutes. She formed the nonprofit Save Mount Shasta organization and recruited attorney Miller as the organization's legal arm.

She also began the outreach effort to local Indian tribes that would transform Save Mount Shasta from a purely development-busting enterprise to one with a positive mission, one that by including the cultural and spiritual values of the region's original inhabitants exceeded even John Muir's vision. Within a few years of

taking the reins from Rhodes, Berditschewsky was guiding not only Save Mount Shasta but a parallel organization called the Native Coalition for Cultural Restoration of Mount Shasta, composed of representatives of the Shasta, Wintu, Karuk, Pit River and Modoc tribes. Floyd Buckskin of the Pit River tribe is the current chairman of the coalition.

With the involvement of the local tribes in the Mount Shasta effort, the struggle over the mountain's future has become a kind of tug-of-war between two very different value systems: On the one hand, there is the Forest Service, representing the traditional Western view that Nature is something to be used and subverted to human needs; and on the other the Native American view that there is an important spiritual content to Nature which inspires devotion and a desire to blend into the natural world. It is also a struggle between a culture that believes strongly in the ownership and control of land by individuals and one that believes in a kind of tribal stewardship over the land.

In its broadest terms, the goal of the Mount Shasta effort is to "make a place for the sacred in our society," says Berditschewsky. In a printed history of the struggle that she co-authored with Miller, she states, "The struggle for Mount Shasta's preservation is a microcosm of the issues of the late 20th century—changing views of our relationship with the Earth, the re-emergence of indigenous peoples and more spiritual lifeways... It is the meeting of two world views... the view that seeks to control and subordinate nature to short-term needs, and the view which sees in nature and the universe an interconnected life web of mysterious forces with which we can cooperate."

On a more prosaic level, Berditschewsky, Miller and the tribal representatives are working to make their vision a reality by negotiating with officials at the Department of the Interior, which oversees the Keeper of the National Register's office, to revise the Keeper's decision down to the 5000 or 6000 foot level. They are also drawing up a management plan for the mountain that they hope will eventually be adopted as the framework for accommodating all those who spend time on the mountain, whether they are there to worship, hike or snowboard.

It's difficult to say what sort of accommodation will ultimately be reached between the Forest Service and the mountain's very first neighbors. But the fact that any sort of accommodation at all is in the works is a sign of progress to those who remember the days when Native Americans were simply colorful backdrops on the Western landscape, allowed to whoop and holler in the movies but voiceless in the larger political arena.

Now that's beginning to change, and no one is more pleased than Karuk tribe member Charlie Thom, 70, who began speaking out about Mount Shasta more than two decades ago. Since then he has traveled to Washington on a number of occasions to plead the mountain's cause.

"In the old days they came here and took our land and did whatever they wanted without even asking. Now they can't do that anymore," he says with some pride. "Now we have a voice." ■

Tim Holt is the author of *The Porch-Sitting Outlaw*, a collection of his non-fiction writing.

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Four articles of impeachment – that's not so many. Martin Luther would've been hard pressed to nail them up on the door without hitting his thumb.

The founding fathers did not view sex as impeachable behavior, but more of a question of good help being hard to find. Virtually every President except Coolidge and Carter have been associated with some hint of shenanigans, and even Carter lusted in his heart. Fortunately, he kept the White House at 62 degrees and it never boiled over. Plus, Rosalynn knows how to keep a man at home.

Pretty lame defense panels, though. At least they could have brought in Hugh Grant. He wasn't impeached. A simple apology to Jay Leno might be the way out of this thing.

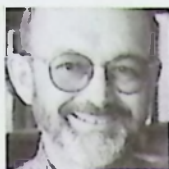
Some defense: "The President is second to none in recognizing what was wrong in his behavior." There should be someone ahead of him? Technically, he and Monica would be in a dead heat.

If Mr. Clinton's actions did not rise to the level of impeachability, I'm sure it was just because he was tired.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



NATURE NOTES

Frank Lang

The Spotted Skunk

We are all familiar with the striped skunk. Bambi's friend Flower and Pepe LePue were striped skunks. In Southern Oregon we have another, less commonly seen skunk; *Spilogale putorius*, the spotted skunk, civet, or polecat. *Spilogale* is the Greek word for spotted polecat: *putorius* is Latin for stench. Some mammalogists consider our more slender western version, *Spilogale gracilis*, a separate species. *Gracilis* means slender.

As North America's smallest skunk, these nocturnal mammals weigh two pounds or less and are under twenty inches long. The weasel-like spotted skunk differs from other skunks by its extremely silky fur and an arrangement of irregular elongated white patches the length of its body. Spotty's tail is tipped in white.

Active, agile, spotted skunks have no trouble climbing bushes, trees, and the rafters and beams of barns, chicken coops and other farm buildings. When threatened, spotted skunks stamp the ground repeatedly with their front feet, then do a handstand. The handstand is a deceptively powerful defense. With its hind legs high in the air, the skunk spreads the long white hairs of its tail to form a conspicuous target between the attacker and its body. When the attacker tries to bite the obvious white target, it gets a very rude surprise. The skunk unloads a powerful spray of a most obnoxious fluid from its anal scent glands. The attacker, with its mouth, nose and eyes saturated, quickly loses interest. The malodorous secretion can accurately hit a target 12 feet away and cause severe burning or temporary blindness if it gets into the eyes.

Spotted skunks have little fear of humans and often occupy any suitable space in or under buildings, porches, mobile

homes, or abandoned vehicles. Almost any secure darkened cavity lined with dry vegetation can be used as a den. Several individuals may share a den with more than one litter present at a time.

They eat insects, rodents, mice, frogs, crayfish, small birds, and eggs. They will raid garbage cans, eat table scraps and commercial cat food if given an opportunity. They will enter hen houses for eggs. They will uproot crops in gardens while hunting insects. They will uproot hops (the beer flavoring) because they like to eat the roots.

Some evidence suggests that spotted skunks resist rattlesnake venom and will eat the snakes. Few animals eat spotted skunks except great horned owls and a host of tiny parasites.

Some people kill spotted skunks because they think they are a nuisance or they trap them for their low priced pelts. Consider keeping them: they are excellent natural mouse and rat traps. If your dog is so dumb that it just can't leave the skunk and its white target alone, don't kill it. The skunk, that is. Drive pesky skunks away by sealing up entrances to potential dens. If they have already taken up residence they can be discouraged by training flood lights in the den area. If that doesn't work, try one teaspoonful of neutrolem alpha in a gallon of water as an effective deodorizing bath. Save the tomato juice for vodka when it's over.



Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Laura Love

W

hen Laura Love returns to the Craterian Ginger Rogers Theater in Medford on February 6 as the next artist in *VoxPOP*:

The Contemporary Singer/Songwriter Series, it will continue the triumphant rise of one of the Northwest's most creative and successful artists. Although a Nebraska native, she has been a long-term resident of Seattle, and it is from the Northwest that her music has reached out to find a national audience.

Since her ecstatic, sold-out performance at the Craterian last year, Laura Love has continued to find the major nationwide audience that she has so long worked for and deserved. She has a new major label album out, *Shum Ticky*, which debuts a number of energetic new songs, as well as featuring new versions of some songs which were previously recorded for her earlier independent albums. Though her record label (Mercury Records) is currently in the throes of being swallowed by Seagram's in a corporate merger, the music stands on its own in a strong individual fashion. She mixes diverse elements which have led others to describe her music as anything from "funkabilly" to "Afro-Celtic." Though the latter has been in vogue over the last couple of years, her music has continued to expand beyond that description. "It doesn't quite fit anymore. It's not quite enough, is it?" She laughs. "If you can think of something better, go for it!" Her driving rhythms, led by her own bass playing, propel the music. Her voice sends her lyrics—often sounding like nonsensical stream-of-consciousness rants that nevertheless find emotional connection and stick in the head for days—floating over the music in anything from a soulful mourn to a yodel, changing back and forth at a moment's notice. With a very tight band to hammer it all home in a cohesive way, she has come up with a thoroughly unique, unforgettable sound.

Like many artists, her creative individuality comes from a life which has been unique as well—



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uniquely difficult. Though her mother was a singer in a jazz band and her father was a saxophone-playing bandleader, the home life was anything but stable and supportive. Her parents split while she was young, and her mother told Laura for years that her father was dead—which Laura only found out the untruth of by finding her father playing a gig while on the road. Now, it's Laura's mother who has disappeared into the void of the world; Laura has no idea whether she is alive or dead, and has been unable to lo-

cate her despite years of searching. Even farther back than that in her family, the blood lines cross and tangle. "I've got African blood, European blood, Indian blood, and it all comes out in the music. My body seems to have a memory for things I haven't quite experienced. And I have a lot of curiosity about it — what slave owner raped what slave, what slave mixed with which Indian to get me here. I guess I'll never know, but I get glimpses of it that show up in my music."

The music carries equal diversity, absorbing elements of funk, bluegrass, jazz, soul, swing, Celtic music, and more. Despite the difficult places of life that it may have first risen from, it carries a joy to it that's infectious and unstoppable. In concert, her performances border on the ecstatic and giddy, led by her bass playing, singing and dance. She has cultivated a truly original hybrid that manages to speak right to the dancing feet, as anyone who has previously seen her perform can testify. She has long experience in bringing crowds to their feet, beginning with her first gig at age sixteen—at the Nebraska State Penitentiary. Her music then was just covers of pop standards, and she moved through phases of grunge blues and other music before finding her true positive voice. She's solid and expressive in that voice now. It will surely be another ecstatic and sold-out performance when she returns to this region—an opportunity to see one of the region's best performers at her peak. ■

BY
Eric Alan

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ONLINE

Joe Loutzenhiser

What's Right and What Sells

Early last December, during the Department of Justice's (DOJ) anti-trust trial against Microsoft, an intriguing idea was posed by University of Pennsylvania computer science professor David Farber. Although he is a witness for the DOJ, Farber is the real deal and cannot be dismissed as just another hired expert (www.cis.upenn.edu/~farber/). In a December 9th article on Techweb (www.techweb.com) titled "Integrated Features Don't Improve OS," Farber states his opinion:

"The operating system of the future will have to be smaller and more modular to perform at peak speed...The traditional operating system will not work as well with high-speed [Internet] access," he said. "You will need to build a lean, mean operating system that is smaller...Integrating more features into the OS does not offer any efficiencies or improve operations...In the long run, it restricts consumer choice because it puts a damper on innovation..."

That last bit is obviously for the benefit of the DOJ's case, and seems to me a rough fit with his preceding ideas. Otherwise, perhaps he's on to something.

Our operating systems are growing with each revision. When I started using computers ten years ago an operating system took just a few hundred kilobytes of disk space. Windows now occupies over 300 times that. Of course, it does a lot more, too. But sometimes it just seems that Windows is too voracious in its use of system resources. Most of the time we just want to write a letter, check email, peruse the web, or perform other simple tasks. I image most people don't take advantage of more than a small percentage of the features available in their

operating systems and applications. So why not a smaller, modular operating system?

From a software designer's viewpoint this is a familiar and proven concept. To attempt to cope with the complexity of software development we separate code into

tidy little "modules" that have well defined interactions with each other. Taking this approach with an entire operating system would seem a sound plan.

It would also allow for more lucrative marketing opportunities. A computer would come with only a

small "kernel" and a simple network enabled file system that you could then enhance through the purchase of add-in "modules." You could then get a web module to view the Internet, a writer's module with a spell checker and thesaurus, a graphical user interface module to ease computer use, a sound module to play music, and so on. It may even be that this approach would promote innovation. It is a familiar model to the early days of DOS when you could choose from a plethora of modules (then called utilities) from numerous companies to enhance the operating system. DOS was certainly not modular in the sense that Farber intends, but programmers' ingenuity overcame DOS' limitations and the market flourished.

So I must agree with Dr. Farber's contention on technical merit. The problem is I don't think many people would like it, or more importantly, buy it.

To explain, let me digress.

If you were to make note of the vehicles that people drive here in the Rogue Valley, you would find that there are a lot of trucks, minivans, sport utility vehicles, and a fair number of sports cars. These vehicles almost seem to outnumber conventional cars. Many of these people are driving alone

in huge vehicles. They have room for more if needed, but it seems like they use a lot more vehicle than they really need just to commute to and from work. And many of these vehicles have four-wheel drive, all-wheel drive, anti-lock brakes, traction control, fog lights, giant cargo beds, 500-watt stereo systems, and many other options. I myself have a car with many of these gizmos. I expect that these nifty features get used rarely at best. I use all-wheel drive maybe twice a year. But for some reason we want these options—just in case. We're willing to pay for these expensive features even though we hardly use them, if ever.

Something similar is the common home stereo system. You can buy an "all-in-one" integrated system or buy each component individually. It seems that most people, other than audiophiles, would just rather get a good "all-in-one" system than bother with hooking up separate components. In either case usually there are all sorts of complicated settings and options. All you really need is the ability to choose the sound source (CD, tape deck, etc.) and a volume control, but instead we have complicated features we might not understand and rarely use. Even the humble VCR has more options than I want to sort out. And ask yourself, "How many of the possible settings do I use on my washer and dryer?"

My point is that for some reason we Americans like to buy more than we need or will even use. I like to think we're not just stupid and wasteful, but that we're buying capability. I appreciate that my car can climb hills of packed snow, even though I don't do it very often. When we buy something we want as many features packed into the product as possible. It makes it seem more valuable, useful, and exciting.

A "lean, mean operating system" with fewer components may technically make sense, but now that we're used to Windows and the Macintosh with all of their integrated features will we like such a simple operating system? I suspect the answer is no. Once you give people something they begin to expect it, and then it's difficult to take it away. Even if they don't use it. ■

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

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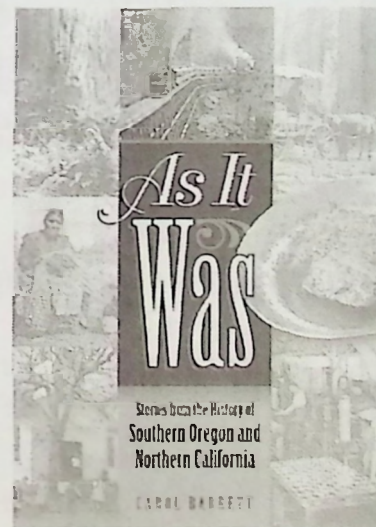
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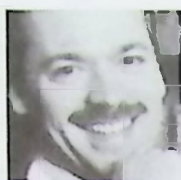
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Will Shortz

What Stumps The Puzzlemaster?

Will Shortz has been the Puzzlemaster for NPR's Weekend Edition Sunday with Liane Hansen since the program's start in 1987. He's also the crossword editor of the New York Times, the former editor of Games magazine, and the founder and director of the American Crossword Puzzle Tournament (since 1978). But while he's used to creating labyrinthine puzzles for radio listeners, he admits that there is one thing that stumps even him.

Below, Shortz discusses why people find puzzles interesting, who is the greatest puzzle-master of all time, where he gets his inspiration for puzzles, whether he'd consider putting a puzzle on his tombstone, and what it was like making up the riddles used in the Batman movie with Val Kilmer.

I'D SAY THAT PUZZLES AND
POEMS ARE MORE ALIKE THAN
THEY ARE DIFFERENT.

Q: Where do you look for inspirations for your puzzles?

A: Ideas can hit at any time of the day. Sometimes I'll notice an interesting bit of wordplay and build a puzzle around it. (For example, if you drop all the T's from STUTTGART you're left with SUGAR; ADORABLY is an anagram of LABOR DAY.)

Q: Can you recall some of the interesting situations in which puzzles you created have been used in nontraditional ways?

A: A few weeks ago on a Wednesday a woman called me at the Times to say that her mother had just died. They were burying her on Saturday. The mother had been a big Times crossword fan, never missing a Sunday, and always finishing in ink. The daughter wanted to know if it would be possible to get an advance copy of the Sunday Times crossword to put in the coffin with her. Well, I thought, why not? So we FedExed the daughter a copy of the next Sunday's Magazine. Now, presumably, the mother is resting in eternal peace!

Q: Do you have puzzle "groupies"? And if so, can you characterize them? Is it difficult to wear the mantle of top puzzler at the NYT?

A: When I started the job at the Times in 1993, I wondered if I'd start getting crank phone calls and would have to get an unlisted number. But, no, these have never been a problem. Crossword solvers are an extremely polite group. Most of the top solvers compete at an annual event I direct: the American

Crossword Puzzle Tournament, which is held every March or April in Stamford, Connecticut. (Next year's 22nd annual championship will take place March 12-14.) A champion's typical time on a Monday (i.e., the easiest) New York Times crossword is 3-4 minutes. A Sunday puzzle, astonishingly, takes the champs only 10-15 minutes.

Q: How has your ability to create puzzles impacted your daily life? (Are certain situations more difficult for you because of your skill?)

A: Puzzle skills help, actually, by making you better equipped to solve everyday problems, like programming a VCR, putting together a bookcase, and things like that.

Q: How do you fact-check your puzzles? How long does it take to construct a difficult crossword?

A: I look up everything that I'm not certain of. Then after the puzzle has been typeset, three solvers actually test it to make sure that it's doable, and one of these looks up everything that she's not certain of. So by the time the puzzle sees print, a mistake is extremely unlikely.

On average, about half the clues in any Times crossword are my own. It takes a constructor 4-6 hours (on average) to construct a daily New York Times crossword; 6-20 hours to construct a Sunday one.

Q: Why do people enjoy puzzles? Why do some people not?

A: It's a strange mental bent. You probably have to be born with it.

Q: If you were to put a puzzle on your tombstone, what would it be?

A: I wouldn't. There *are* limits!

Q: Who, in your opinion, are the greatest puzzlers of all time?

A: Sam Loyd, the turn-of-the-century puzzlemaker, whose wit and genius are still an inspiration for puzzlers everywhere. He was my childhood hero. I've been collecting his "lost" puzzles from old newspapers and plan eventually to collect them in a series of books.

Q: What is on the horizon for you?

A: This September I will captain the U.S. team at the 7th World Puzzle Championship, which will be held in Istanbul, Turkey. In the six previous years the U.S. has finished 1st three times and 2nd three times. Next year the World Puzzle Championship will be held in Budapest, Hungary, and in 2000 it will return to New York, where the event began in 1992.

Q: Are there situations when a puzzle can speak more clearly than straight prose?

A: Hard to imagine. Crosswords are intentionally obscure... although in a clear way. That is, when you get the answer it should seem "obvious," but it shouldn't be obvious before you get it.

Q: Your job is to puzzle other people. What puzzles you?

A: Car engines. I have no idea how they work. Also the furnace in my home is still a mystery. After five years of home ownership, I still don't quite understand how the furnace keeps the house warm.

Q: Have you ever created a puzzle using another language? Can you complete puzzles written in other languages?

A: I'm pretty good at deciphering the instructions to mathematical and logical puzzles

in foreign languages, provided there are pictures or diagrams accompanying them. But, no, I can't create or solve word puzzles in a foreign language.

Q: How did you get the job of creating the puzzles used in the recent Batman Forever movie? Are you pleased with how the riddles were represented in the final product?

A: The screenwriters had finished the Batman Forever script and needed some riddles, but realized they had no idea how to create them. Someone there listened to me every week on *Weekend Edition Sunday*, so they thought I'd be a good person to ask. And, yes, I was pleased with the riddles—although I thought Val Kilmer (Batman) solved them a little too quickly. It takes even a genius a second or two for a puzzle to register and for the answer to form in his brain. Kilmer said the answers almost before the riddles' last words were spoken. Not very convincing.

Q: Many people use puzzles as a way to unwind or take a break from their daily grind. Since creating puzzles is your job, how do you unwind?

A: Lots of reading. Bicycling. Movies. Travel. Also, I have my own pinball machine in the basement, which is a great way to take a five-minute break.

Q: Of the puzzles you have done on *Weekend Edition Sunday*, do you have any favorites?

A: I don't have a favorite puzzle, but my all-time favorite player was actress Edie McClurg, who was smart, spontaneous, and fun. Interestingly, radio's Howard Stern once named her "his" favorite guest also!


Q: Have you ever made a mistake in the NYT puzzle?

A: Actually, about 15-20 errors slip through each year. They're almost always very tiny, given the rigorous editing and checking progress. But as almost 10,000 clues and answers appear in a year's worth of NYT puzzles—each of which can go

wrong in numerous ways!—a few errors are inevitable.

My biggest mistake probably occurred last year when I defined Kentucky's Adolph Rupp the winningest basketball coach in NCAA history. That was true according to my reference books ... but his record had actually been eclipsed six months earlier by Dean Smith of the University of North Carolina, and I didn't know. I got lots of mail about that.

Q: Is there a difference between a puzzle and a poem?

A: Both a puzzle and a poem are obscure on the surface, but full of meaning underneath. They both use striking, colorful vocabulary—or should, if they're good. And both are intended to make the reader think. So I'd say that puzzles and poems are more alike than they are different. 

About the *Weekend Edition Sunday Weekly* Puzzle

Each week, New York Times Crossword Puzzle Editor and Weekend Edition Puzzlemaster Will Shortz presents a listener with an on-air quiz and gives a challenge for listeners at home. Entries are due the close of business Thursday. Please include a daytime phone number with your entry so we can call you up to play on the air with Liane and Will if you're the winner. Send your answers on a postcard to:

PUZZLE Weekend
Edition/Sunday National
Public Radio 635
Massachusetts Ave., NW
Washington, DC 20001

Or, you can e-mail your answer to:
puzzle@npr.org.

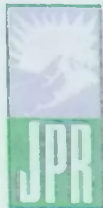
Ham Radio



The Retro Lounge

with Lars & The Nurse

SATURDAYS
AT 9 PM
Rhythm & News



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

For a short month, February is filled with much that is special. In celebration of Black History Month, join JPR's classical hosts for such featured works as Willaim Grant Still's Second Symphony, the Symphony #1 of Aldolphus Hailstork, and the little known Piano Sonata of Florence Price. Also, the *First Concert* hosts take a look at some of classical music's greatest "love" music in the week leading up to Valentine's Day. Beginning with Prokofiev's *Romeo and Juliet*, we'll hear a suite from his ballet. Then, it's one of the great operatic love stories, *Tristan und Isolde* by Wagner. On Wednesday, we turn to another version of *Romeo and Juliet*, this time by Berlioz. We follow the next day with Manuel de Falla's *El Amor Brujo* or *Love's Magician*, and we end the week with the most famous musical setting of *Romeo and Juliet* by Tchaikovsky.

News & Information Service

KSJK / KAGI

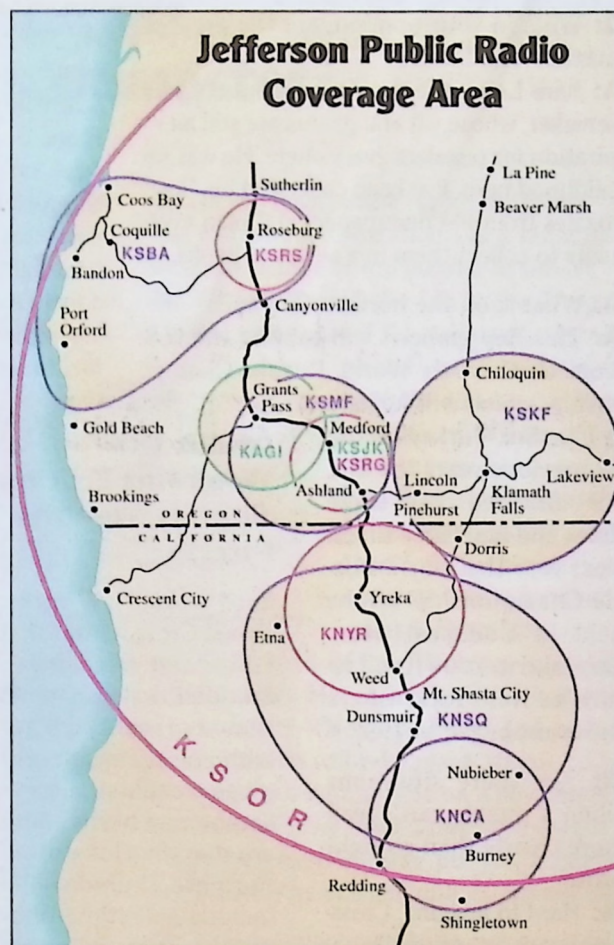
On February 18th & 19th, JPR's News & Information Service will broadcast a special two-part documentary in honor of Black History Month. Hosted by noted performer Toney Stewart, *Remembering Slavery* brings clarity and authenticity to our understanding of a tumultuous period in American history through restored recordings of interviews with Fountain Hughes, Laura Smalley, Harriet Smith, and several other former slaves. Their narratives are supplemented by dramatic readings of written interview transcripts read by noted actors such as James Earl Jones, Debbie Allen, Clifton Davis, Lou Gossett, Jr., Esther Rolle, and Melba Moore. Please join us for this very important audio portrait of American slavery, Thursday, February 18th and Friday, February 19th at 4:00pm on the News & Information Service.

Volunteer Profile: John Griffin



John and his wife, Kathy, recently chose Southern Oregon as their home to enjoy family, friends and the outdoors. No stranger to public service, John's career in California was at an electric utility where he provided expertise in engineering, finance, and management. But he always had an unfulfilled interest in radio, and hearing an announcement about volunteering at JPR was all it took. John started helping out at the station last September. He currently handles broadcast operations one night a week and also assists the station's engineers with equipment and other technical problems. "Volunteering at JPR

is perfect for me," says John, "because in addition to supporting a valuable public service, it gives me the opportunity to enjoy my lifelong interests in music, audio, electronics and radio equipment." In addition to his volunteer work at JPR, John enjoys reading, running and hiking, while also hunting for a new career in Southern Oregon.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
7:00am	First Concert	8:00am	9:00am Millennium of Music
12:00pm	News	10:30am	10:00am St. Paul Sunday
12:06pm	Siskiyou Music Hall	2:00pm	11:00am Siskiyou Music Hall
4:00pm	All Things Considered	4:00pm	2:00pm Indianapolis On The Air
		5:00pm	3:00pm Car Talk
		5:30pm	4:00pm All Things Considered
		7:00pm	5:00pm To the Best of Our Knowledge
			7:00pm State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS TBA

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM
ETNA/FT. JONES 91.1 FM

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
9:00am	Open Air	10:00am	9:00am Marian McPartland's Piano Jazz
3:00pm	All Things Considered	N. CALIFORNIA STATIONS ONLY:	
5:30pm	Jefferson Daily	10:30am	10:00am Jazz Sunday
6:00pm	World Café		2:00pm Le Show
8:00pm	Echoes	11:00am	3:00pm Confessin' the Blues
10:00pm	Open Air at Night	12:00pm	4:00pm New Dimensions
		2:00pm	5:00pm All Things Considered
		3:00pm	6:00pm Folk Show
		5:00pm	9:00pm Thistle & Shamrock
		6:00pm	10:00pm Music from the Hearts of Space
		8:00pm	11:00pm Possible Musics
		9:00pm	
		10:00pm	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00am	BBC World Service	6:00am	BBC Newshour
7:00am	Diane Rehm Show	7:00am	Weekly Edition
8:00am	The Jefferson Exchange with Jeff Golden	8:00am	Sound Money
10:00am	Public Interest	9:00am	Jefferson Weekly
11:00am	Talk of the Nation	10:00am	West Coast Live
1:00pm	Monday: Talk of the Town	12:00pm	Whad'Ya Know
	Tuesday: Healing Arts	2:00pm	This American Life
	Wednesday: Real Computing	3:00pm	A Prairie Home Companion with Garrison Keillor
	Thursday: Word for the Wise and Me & Mario	5:00pm	Talk of the Town
	Friday: Latino USA	5:30pm	Healing Arts
1:30pm	Pacifica News	6:00pm	New Dimensions
2:00pm	The World	7:00pm	Fresh Air Weekend
3:00pm	Fresh Air with Terry Gross	8:00pm	Tech Nation
4:00pm	The Connection	9:00pm	BBC World Service
6:00pm	Fresh Air (repeat of 3pm broadcast)		
7:00pm	As It Happens		

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18



Join us for the World Cafe — a cutting-edge program of alternative contemporary music featuring the innovative sounds of today's most provocative



American and International artists. Host David Dye showcases works that are both familiar yet fresh, music that is both new and exciting. Featuring in-studio performances, music-intensive features, and artist interviews the World Cafe explores musics ranging from rock to reggae, American and English folk to Brazilian pop.

The World Cafe — anything's possible!

Weekdays · 6-8pm

Rhythm & News Service

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Keith Henty.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

Metropolitan Opera

2:00-4:00pm

Siskiyou Music Hall

Classical music brought to you by Mark Sheldon and Louis Vahle.

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen — and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich — and largely unknown — treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Indianapolis On The Air

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.



SOUND MONEY



Bob Potter hosts this weekly program of financial advice.

Sundays at 11am

News & Information

FEATURED WORKS

* indicates February birthday

First Concert

- Feb 1 M Veracini*: Overture #2 in F
- Feb 2 T Nash: In Memoriam: *Sojourner Truth*
- Feb 3 W Mendelssohn*: Symphony #7 in D minor
- Feb 4 T Haydn: String Quartet in Eb, op. 64, #6
- Feb 5 F Hailstork: Symphony #1
- Feb 8 M Prokofiev: *Romeo and Juliet*, Suite #1
- Feb 9 T Wagner: Prelude and Liebestod from *Tristan und Isolde*
- Feb 10 W Berlioz: Love Scene from *Romeo and Juliet*
- Feb 11 T Falla: *El Amor Brujo*
- Feb 12 F Tchaikovsky: *Romeo and Juliet*
- Feb 15 M Praetorius*: Six Dances from *Terpsichore*
- Feb 16 T Harris: Symphony #6, *Gettysburg*
- Feb 17 W Corelli*: Violin Sonata op. 5, #6
- Feb 18 T Hadley: *Salome*
- Feb 19 F Boccherini*: Quintet #6 in G for guitar and strings
- Feb 22 M Poulenc: Piano Concerto
- Feb 23 T Handel*: Concerto Grosso, op. 6, #11
- Feb 24 W Stamitz: Concerto for flute and oboe
- Feb 25 T Ellington: Suite from *The River*
- Feb 27 F Bridge*: Suite: *The Sea*

Siskiyou Music Hall

- Feb 1 M Herbert*: Cello Concerto No. 1
- Feb 2 T Dvorak: Violin Concerto in A minor Op. 53
- Feb 3 W Mendelssohn*: Violin Concerto in E minor Op. 64
- Feb 4 T Elgar: Cello Concerto in E minor Op. 85
- Feb 5 F Beethoven: Symphony No. 3 "Eroica"
- Feb 8 M Bach: Partita No. 2 BWV 1004
- Feb 9 T Schubert: String Quartet No. 14 "Death and the Maiden"
- Feb 10 W Macfarren: Symphony No. 7 in C sharp minor
- Feb 11 T Paderewski: Symphony in B minor Op. 24 "Polonia"
- Feb 12 F Brahms: Violin Sonata No. 1 in G Major Op. 78
- Feb 15 M Fuchs*: Quintet in E flat Major Op. 102
- Feb 16 T Still: Symphony No. 2 in G minor "Song of a New Race"
- Feb 17 W Vieuxtemps*: Violin Concerto No. 3 in A Major Op. 25
- Feb 18 T Dawson: *Negro Folk Symphony*
- Feb 19 F Boccherini*: Symphony No. 2 in E flat
- Feb 22 M Gade*: Symphony No. 1 in C minor Op. 5
- Feb 23 T Handel*: *Water Music*
- Feb 24 W F. Price: Piano Sonata in E minor
- Feb 25 T Schubert: Symphony No. 8 D. 759 "Unfinished"
- Feb 26 F Dvorak: Piano Trio Op. 96 "Dumky"

HIGHLIGHTS

The Metropolitan Opera

- Feb 6 *Simon Boccanegra* by Verdi
Karita Mattila, Plácido Domingo, Alexandru Agache, Roberto Scandiuizi, Haijing Fu, Hao Jiang Tian, James Levine, conductor.
- Feb 13 *Aida* by Verdi
Hasmik Papian, Dolara Zajick, Dennis O'Neill, Paolo Gavanelli, Paata Burchuladze, Hao Jiang Tian, Plácido Domingo, conductor.

Feb 20 *Moses und Aron* by Schoenberg (MET Broadcast Premiere). Philip Langridge, John Tomlinson, James Levine, conductor. (New Production)

Feb 27 *Elektra* by R. Strauss
Gabriele Schnaut, Deborah Voigt, Hanna Schwarz, Kenneth Riegel, Monte Pederson, James Levine, conductor.

Saint Paul Sunday

Feb 7 The Orion String Quartet
Sergei Tanayev: Quartet #1 in Bb, Op. 4-IV. Intermezzo: Andantino; Dvorak: Quartet in F, Op. 96, *American*; Wynton Marsalis: At the Octoroon Balls - V. Hellbound Highball.

Feb 14 Ellen Hargis, soprano; Paul O'Dette, lute
A special Valentine's Day program
Purcell: When first Amintas sued for a kiss; John Wilson: Venus and Young Adonis - Stay, o stay, why dost thou fly me? - Power of Love; Anonymous: Up tails all, Sweet Robin, John com Kisse mee Now; Etienne Moulinie: Enfin la beauté que j'adore; Luigi Rossi:

TUNED IN *From p. 3*

as to have a television handy to follow live coverage from the cable television networks. The surprise of the moment, and radio's ubiquitous portability, all made our decision to switch to live coverage an easy one.

That was not the case with the House Impeachment debate on December 19th. Although the action had been postponed by a day, virtually all Americans knew it was scheduled on December 19th. Most citizens who had an interest in following the coverage could have made arrangements to watch or record television coverage on that date. In other words, the scheduled nature of the event diminished the positive role which radio could play that day. Against that knowledge, one had to balance the interruption to listeners who look forward to unique programs—such as *The Metropolitan Opera* and *Car Talk*—which are unavailable from cable television or other media.

In short, radio's role has changed. It is no longer as necessary for us to be a live provider of scheduled events (although the interpretation which public radio can offer of such events remains stellar and largely unduplicated). Our role seems more to me to provide such interpretation in the course of our regularly scheduled news coverage (which we did later on Saturday, December 19th) and to provide instantaneous coverage of breaking news.

You may be interested in the internal "great debate" about impeachment which occupied public radio. On the email system

Difenditi, Amore and Gelosia; Kapsberger: Toccata arpeggiata, Ciachona; Virgilio Mazzocchi: Sdegno, campion audace.

Feb 21 Eberli

Yehudi Wyner: Tanz and Maissele (Dance and Little Story) - Allegro, Andante, quasi allegretto; Max Bruch: Acht Stuecke (Eight Pieces), Op. 83 - II. Allegro con moto; Aaron Jay Kernis: Lullaby for solo piano (1991); Peter Schickele: Quartet for Clarinet, Violin, 'Cello and Piano.

Feb 28 The Albert McNeil Jubilee Singers

arr. Howard Roberts: Rocka My Soul; arr. Hall Johnson: Jesus Lay Your Head in the Winder; arr. Albert McNeil: John the Revelator, Dry Bones; Thomas Dorsey/arr. Arnold Sevier: Precious Lord; arr. Moses Hogan: I'm Gonna Sing 'till the Spirit Moves Me; South African Freedom Song: Siyahamb' ekuhanyen'Kwenhos' (We are Marching in the Light of God); Miriam Makeba/arr. Larry Farrow: Non Quo; Josephany Powell: The Word Was God; Robert Page: There's a City Called Heaven; arr. Larry Farrow: Blessed Quietness, O Happy Day.

which connects all public radio stations, which is entirely apolitical in nature, I never saw a single comment about the merits of impeachment. But there was a lot of agonizing by program directors across the country about whether to schedule the House Judiciary Committee hearings or the House of Representatives debate on the 19th. (Those stations which did tended to regret their decision but not really know how to stop once they had started). So the professional "great debate" in public radio circles tended to center around the issue of whether to offer live coverage rather than about the merits of the actual event.

To be honest, I rather prefer the world of radio as it used to be—when such coverage by radio was considered primary, necessary and a public obligation. But the world has changed and we must continue to wrestle with the issues of how best to use our resources in this changed environment.

Only one listener called to question our decision not to carry the Impeachment proceedings live. And that may tell more of the story than any comments I can offer. RM

Ronald Kramer is JPR's Executive Director.



URL Directory

American Red Cross / Rogue Valley Chapter

<http://www.jeffnet.org/redcross>

BandWorld Magazine

<http://www.jeffnet.org/bandworld>

Best Foot Forward

<http://www.jeffnet.org/bestfoot>

Blue Feather Products

<http://www.blue-feather.com>

Chateaulin

<http://www.chateaulin.com>

City of Medford

<http://www.ci.medford.or.us>

Computer Assistance

<http://www.jeffnet.org/computerassistance/compasst>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org>

The Oregon Cabaret Theatre

<http://www.oregoncabaret.com>

Rogue Valley Symphony

<http://www.rvsymphony.org>

White Cloud Press

<http://www.whitecloudpress.org>

Rhythm & News Service

KSMF 89.1 FM

ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS TBA
YREKA 89.3 FM

KSBA 88.5 FM

COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM

KLAMATH FALLS

KNCA 89.7 FM

BURNEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Keith Henty.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 10:30am.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Open Air at Night

Join host Johnathon Allen as he serves up a nighttime mix of jazz, singer/songwriters, world music, and other surprises to take you adventurously late into the night.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am

The Blues Show

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

TUNE IN

The
*Healing
Arts*



Tuesdays at 1pm
Saturdays at 5:30pm

on News & Information Service

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Ouyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Afropop Worldwide

Feb 6 Recordings of Black Americans, the First Generation

From "sounding calls" (boatmen singing out river depths) to ragtime, we launch our annual celebration of Black History Month, opening an audio window into African American musical history.

Feb 13 Spirits of the Ancestors: from Brooklyn to Africa

Travel with Randy Weston as he guides us through the musically rich Brooklyn during the 30's and 40's to his first encounter with Africa in the early 60's to the forming of a lifelong spiritual and artistic relationship with the gnawa of Morocco.

Feb 20 A Cappella

We celebrate the history of black a cappella music in America from the ring shout in Georgia to work songs in Mississippi to the Golden Gate Quartet to the Persuasions to Take 6 and beyond...

Feb 27 Passings

We celebrate the musical lives of two towering figures in South African music who have recently passed — *mbaqanga* guitar innovator Marks Mankwane and reedman/producer West Nkosi whose stories reveal the rich era of '60s and '70s South African music history.

Marian McPartland's Piano Jazz

Feb 7 John Mayer

As a teen prodigy, John Mayer recorded with Duke Ellington and John Coltrane. He went on to write songs recorded by Les McCann, Nancy Wilson and others. Mayer joins McPartland to discuss the jazz scene and solo on "Here's that Rainy Day."

Feb 14 Geri Allen

Recorded live at New York's Schomburg Center for Research in Black Culture, pianist Geri Allen returns a second time. Through recent recordings and work with Ornette Coleman and Betty Carter, Allen has become a vital force in contemporary jazz.

Feb 21 Mike Polad

Deeply influenced by Fats Waller and the ragtime and stride music of the 1920's, Polad opens a window to the past in this unique program. He now researches and concentrates almost exclusively in the little-known music of Eastwood Lane and Rube Bloom.

Feb 28 Harry "Sweets" Edison

From his days as a favored soloist in the Count Basie Band, Harry "Sweets" Edison has become a legendary stylist of jazz trumpet. He demonstrates the sweet muted tones that are his namesake as he joins McPartland and bassist Andy Simpkins.

New Dimensions

Feb 7 Intelligence With a Heart with Daniel Goleman

Feb 14 New Ways of Healing with Joel Alter, D.O. and Cheri Quincy, D.O.

Feb 21 The Heart of Creativity with Michael Jones

Feb 28 Kabbalah Revealed with Rabbi David A. Cooper

Confessin' the Blues

Feb 7 Great Drummers: Sam Lay

Feb 14 Great Drummers: Willie Nix

Feb 21 Songs with Cities in Their Names

Feb 28 Buddy Guy's Non-Junior Side Sessions

Thistle and Shamrock

Feb 7 **The Whistlebinkies** - Piper Robert Wallace, founding member of The Whistlebinkies answers the burning question: "so just what is a whistlebinkie?"

Feb 14 **Celtic Covers** - We explore the trade of songs between Scottish, Irish, and American songwriters including new takes on works by Dougie MacLean and others.

Feb 21 **The Northern Bridge** - The Scandinavian/Celtic connection is highlighted with music from Christy O'Leary and Aly Bain of The Boys of the Lough.

Feb 28 **A Classic Collection** - An hour of music which has helped define the sound of *Thistle and Shamrock*, with Battlefield Band, Clannad, Altan and others.



WILLIAM CLAXTON

Legendary jazz trumpeter Harry "Sweets" Edison joins Marian McPartland February 28.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

CAJUN SHRIMP SUPREME

(serves 6)

12 oz Fettuccine pasta
1/2 lb Shrimp
4 tsp Crushed fresh garlic
4 oz Turkey sausage, thinly sliced
1 cup Onion, chopped
1 cup Green bell pepper, chopped
1 can 14 1/2 oz stewed tomatoes, crushed
1 1/2 tsp Cajun seasoning (or to taste)

Cook the pasta *al dente* according to package directions. Drain well, return the pasta to the pot, and cover to keep warm.

While the pasta is cooking, rinse the shrimp with cool water, and pat dry with paper towels. Coat a large non-stick skillet with olive oil cooking spray and place over medium-high heat. Add the shrimp, garlic, and sausage, and stir-fry for 4 minutes or until the shrimp and sausage are browned. Add the onions and peppers to the shrimp mixture and stir to combine. Reduce the heat to low, and add the tomatoes, with their juice, and Cajun seasoning. Cover and simmer for 10 minutes or until the onions and peppers are tender. Add the pasta to the sauce and toss gently to mix well. Serve hot.

Nutritional Analysis
Calories 20% (395 cal)
Protein 49% (25 g)
Carbohydrate 20% (69 g)
Total Fat 8% (6.2 g)
Saturated Fat 5% (1.18 g)
Calories from Protein: 23%
Carbohydrate: 64% Fat: 13%

Bon Appetit & Stay Well!!

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To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

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e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

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- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Engineering

e-mail: ransom@sou.edu

Reports regarding signal outages or problems (please include your town and JPR service in your message)

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM-1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Jefferson Weekly

Don Matthews hosts a one hour compilation of feature stories & commentaries from JPR's premiere news magazine, *The Jefferson Daily*.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* doc-

uments and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-8:00am
BBC World Service

8:00-11:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Keillor

2:00pm-3:00pm
This American Life

3:00pm-4:00pm

Jefferson Weekly

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm
People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

Program Producer Directory

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Tapes and Transcripts:

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<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

THE CONNECTION

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http://www.wbur.org/con_00.html

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<http://www.theworld.org/>

THIS AMERICAN LIFE

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<http://www.kcrw.org/c/tamlife/index.html>

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http://www.xpn.org/sections/world_cafe.html

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THE PARENTS JOURNAL

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Isabeau Vollhardt, Licensed Acupuncturist
944 C Street - Ashland - 482-3493

Nancy & Neale Donald Walsch - Ashland

The Web-sters: Handspinners, Weavers & Knitters
11 N. Main - Ashland - 482-9801

Witch Hazel & Broom
258 A Street - Ashland - 482-9628

Worland, Ronald G.
Plastic Surgery Specialists
2959 Siskiyou Blvd. - Medford - 773-2110

COAST

Art Connection
165 S. 5th. Ste. B - Coos Bay - 267-0186

Bandon Glass Art Studio
Bandon - 347-4723

Bill Blumberg Graphic Art & Signs
North Bend - 759-4101

The Castaway Lodging
Port Orford - 332-4502

Cedar Electric
2356 Broadway - North Bend - 756-3402

Checkerberry's Flowers and Gifts
180 N. Second St. - Coos Bay - 269-5312

Cone 9 Cookware & Espresso Bar
Pony Village Mall - North Bend - 756-4535

Coos Art Connection
165 S. Fifth - Coos Bay - 267-0186

Coos Art Museum
235 Anderson Ave. - Coos Bay - 267-3901

Coos Head Food Store
1960 Sherman Ave. - North Bend - 756-7264

Connie Eslinger - Coos Bay

Design Renaissance
375 Central - Coos Bay - 269-2577

Farr's True Value Hardware
Coos Bay - 267-2137 / Coquille - 396-3161

Foss, Whitty, Littlefield & McDaniel
ATTORNEYS
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Frogblossom Studio & Gallery
1554 Sherman Ave. - North Bend - 756-2844

Gourmet Coastal Coffees Co.
273 Curtis Ave. - Coos Bay - 267-5004

Matthews Computer Center
201 S. Broadway - Coos Bay - 267-7796

Moe's Super Lube
330 S. Broadway - Coos Bay - 269-5323

Nosler's Natural Grocery
99 E. First Street - Coquille - 396-4823

Ordway's Nursery
1661 Hwy 101 S. - Coos Bay - 269-2493

Roger's Zoo
2037 Sherman Ave., - North Bend - 756-2550

Winter River Books and Gallery
P.O. Box 370 - Bandon - 347-4111

Worldwide Antique Mall
217 S. Broadway - Coos Bay - 269-5280

KLAMATH BASIN

Klamath Medical Clinic
1905 Main St. - Klamath Falls - 882-4691

Signature Framing
4035 S. 6th - Klamath Falls

UMPQUA VALLEY

Umpqua Unitarian Universalist Church
2165 NW Walters St., - Roseburg - 672-2250

Dr. John Wm. Unruh - Roseburg

N. CALIFORNIA

Brown Trout Gallery
5841 Sacramento Ave. - Dunsmuir
(530) 235-0754

The California Endowment
Est. by Blue Cross of California

California Heart Institute
at Redding Medical Center
1100 Butte Street - Redding - 1-800-41-HEART

Commercial Landscape Services
Redding - (530) 223-6327

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(530) 926-2367

The Fifth Season
300 N. Mt. Shasta Blvd. - Mt. Shasta
(530) 926-3606

Hilltop Massage Center
2051 Hilltop Drive - Redding - (530) 221-1031

Intermountain Computer Center
37073 Main St. - Burney - 888-335-3902

The Keep Restaurant & Mead Hall
Deschutes & Old 44 Dr., - Palo Cedro
547-2068

Madrone Hospice
P.O. Box 1193 - Yreka - (530) 842-3160

Mas Fina Cafe
3685 Eureka Way - Redding - (530) 245-1005

The North State Hospitals of Catholic Healthcare West, Mercy Medical Center, Mt. Shasta, St. Elizabeth Community Hospital, Red Bluff, Mercy Medical Center, Redding

Montessori Children's House of Shady Oaks
1410 Victor Ave. - Redding - (530) 222-0355

O'Brien Mountain Inn
O'Brien - (530) 238-8026

Priority One Mortgage
2600 Balls Ferry Rd. - Anderson
800-418-0405

Serendipity
167 Lake Blvd. - Redding - 530-244-3780

Silver Star Restaurant
2830 Childress Dr. - Anderson - (530) 365-1791

Law Offices of Jeffrey C. Stotter
1925 Butte St. - Redding - (530) 241-6384

Trinity Cafe
622 N. Mt. Shasta Blvd. - Mt. Shasta
(530) 926-6200

Town & Country Interiors
961 E. Cypress Rd. - Redding - (530) 221-6505

Village Books
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(530) 926-1678



LIVING LIGHTLY

Ashley Henry

Riverkeepers

In this era of increasing environmental concern, we find more and more efforts by government agencies and communities to protect and restore watersheds and the creatures that inhabit them. It seems that every day we hear of new official efforts to save this or that place, this or that fish, bird or mammal. From the "Three Sovereigns" process to restore Columbia Basin salmon runs to a statewide network of watershed councils, the efforts in Oregon seem endless. But often, it really comes down to the efforts of a few individuals sticking their necks out; to individuals working independently to make good things happen.

Oregon Trout, a statewide fish conservation organization, sponsors the Riverkeeper Network, a program designed to support individuals working to restore their watersheds and local wild fish populations. The

Riverkeeper concept is not new. Over the centuries, Riverkeepers have been employed to be stewards along reaches of some of the most famous and productive waters of the world. As J.W. Hill said in his 1934 publication *River-keeper*, "Riverkeepers preserved an unimpeded flow of water, prevented poaching, encouraged the breeding of fly, and especially, saw that the weeds along the banks in which the fly naturally breed were cared for properly...."

There are certainly compelling reasons to practice Riverkeeping, including personal and spiritual benefits. By becoming a steward of a place, of a river, of a watershed, one becomes acquainted with the river flows, the mountains, the trees and rocks as familiar friends. By knowing a place, one can best recognize when conditions are askew, when our friends need a voice. Adoption of place doesn't require membership in any

particular organization. It should be a goal for us all. It comes down to stopping, watching and learning about what's going on around us and in the rivers that make us Northwesterners. Riverkeeping is a way to get to know that which defines who we are.

In a practical way, Oregon Trout builds on the Riverkeeper tradition and expands upon its core principles. Modern Riverkeepers have a wider set of responsibilities than those of J.W. Hill's era. From advocacy to zoological studies, there are hundreds of ways in which concerned citizens can help

native, wild fish and the watersheds they depend on to survive.

In becoming a volunteer Riverkeeper, an individual recognizes the inherent worth of a particular stream or watershed and takes the responsibility to keep watch over it. Practically speaking, that means becoming familiar with the natural flow regimes, the native fish,

the aquatic insects, the water quality, and the land management of a particular watershed. Oregon Trout staff work with Riverkeepers to identify problems in their watersheds and to find solutions to these problems. Riverkeepers are instructed in how to monitor water quality and macro-invertebrate communities and how to accurately report this information to pertinent government agencies. Volunteers also learn how to become activists—who to contact when things go awry, how to make effective comment to public agencies, and how to call for enforcement of environmental laws when necessary. Riverkeepers also take steps to work with landowners in key watersheds to implement ecologically sound land management practices and to help secure financial resources and incentives available.

In the Rogue Basin, the Riverkeeper program has held workshops on the Endan-

gered Species Act, riparian management, and macro-invertebrate monitoring. In addition, we have canvassed landowners in an effort to engage local residents in watershed stewardship. This spring, Riverkeepers will do a landowner canvass and host a public forum in Wagner Creek, a tributary of Bear Creek. Volunteers will visit creek-side residents, distribute brochures about watershed stewardship, fish population conditions, and financial resources available to landowners for land management improvements. Many landowners may not be aware that they may be eligible for incentives through a variety of federal, state and private programs for everything from streamside tree planting to converting consumptive water rights to in-stream rights for fish and water quality. While canvassing, volunteers will also listen to the concerns of residents in an effort to learn how Oregon Trout and other organizations can assist them in improving watershed conditions. A public forum will follow a few evenings later to bring together interested community members and representatives of a variety of agencies and organizations interested in improving conditions in the Wagner Creek watershed.

There are examples of Riverkeeping at work in other areas in the State of Jefferson. In the Umpqua basin, a small, vocal group worked diligently to prevent the construction of Milltown Hill dam that would have blocked critical spawning habitat for anadromous fish. (Anadromous fish are those species which ascend rivers from the sea for breeding.) In the Upper and Middle Rogue River, volunteers are assisting in a nutrient study that will return salmon carcasses to selected streams to help feed the insects which baby salmon rely on as a food source. In other parts of the Rogue basin, volunteers monitor potential mining and timber operations, agricultural practices, and urban land and water use.

We live in a fantastically diverse yet threatened bioregion. We must seize the opportunity through programs such as the Riverkeeper Network to be good stewards in hopes of passing on a healthy ecosystem to our children.

Ashley Henry is the Southwest Oregon Field Coordinator for Oregon Trout. For more information about the Riverkeeper Network or other Oregon Trout programs, contact her at 541-488-5752 or ahenry@mind.net.

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival in Ashland presents 11 plays in repertory in three theaters through October 31. The Angus Bowmer Theatre opens with *Othello* by William Shakespeare (2/19 through 10/31); *The Good Person of Szechuan* by Bertolt Brecht (2/20 through 7/11, and 9/21 through 10/31); *Chicago the Play* by Maurine Watkins (2/20 through 10/30); *Seven Guitars* by August Wilson (4/21 through 9/19); and *Pericles* by William Shakespeare (7/28 through 10/30). The season in the outdoor Elizabethan Theatre includes: *Much Ado About Nothing* (6/8 through 10/8), and *Henry IV Part Two* (6/9 through 10/8) both by William Shakespeare; and *The Three Musketeers* by Alexandre Dumas (6/10 through 10/9). Performances in The Black Swan are *El Paso* by Octavio Solis (2/25 through 6/26); *Rosmersholm* by Henrik Ibsen (3/31 through 10/31); and *Tongue of a Bird* by Ellen McLaughlin (7/6 through 10/31). OSF also presents backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for brochure and tickets. (541)482-4331

◆ Barnstormers Little Theatre Group presents *On Golden Pond* by Ernest Thompson and directed by Karen Robison, February 5 through 21 at 8pm in the Little Theatre in Grants Pass. In this story, when it comes to love, all the characters are playing it by ear. Call for tickets. (541)479-3557

◆ Oregon Cabaret Theatre opens its 1999 season with *Nonsense Jamboree* on February 12 (with Previews February 10 and 11) and runs through April 5. Sister Mary Amnesia is joined by old friends from the popular show, *Nonsense*, in this new production directed by Richard Jessup. Performances are Thursday-Monday at 8pm, as well as Sunday brunch matinees at 1:00pm (except February 14). Come early to play Bingo with the Sisters! (541)488-2902

◆ Craterian Performances presents *Fiddler on the Roof* on Monday, February 22 at 8pm at the Craterian Ginger Rogers Theater in Medford. One of the most celebrated and successful shows in Broadway history, the musical tells the story of Tevye, the long-suffering, wise-cracking dairyman who relies on faith, family, and tradition to cope with the marriage of his daughters and the persecution of his people in Czarist Russia. Tickets are \$37/\$34/\$31 and are available by calling the box office. (541)779-3000

◆ Southern Oregon University Theatre Arts Department presents Bernard Pomerance's 1979 Broadway hit, *The Elephant Man*, February 25-28 and March 5-7 with evening performances at 8pm and a matinee performance on March 7 at 2pm in the Center Stage Theatre on the SOU campus. The story, a dramatic study of human dignity, is suggested by the life of John Merrick, who lived in

London during the late 19th century. Theatre Arts opens its Second Season of plays with *Cementville*, a dark comedy featuring professional female wrestlers and the backstage drama which takes place in the locker room. Performances are February 18-21 at 8pm and a matinee on February 21 at 2pm. All tickets are available at the Theatre Arts Box Office. (541)552-6348

◆ Actors' Theatre presents *Clarence Darrow* by David Rintels through February 7 at 8pm at Actors' Theatre in Talent. Opening on February 26 is *Spoon River Anthology* by Edgar Lee Masters. An unforgettable series of lives in monologue,



Iris Lambert will hold two album release concerts in Ashland in February.

music and song depicting the joys, the ironies, and the agonies of small town American life, the play runs through March 28. Call for individual or subscription ticket information. (541)535-5250

Music

◆ Craterian Performances present Suzanne Lee Price on February 5 in the Craterian Ginger Rogers Theater at 8pm. Talent's own Ms. Price returns to the Rogue Valley for a country concert showcasing her powerful, versatile singing voice. Tickets are \$18/\$15/\$12 for adults, and \$13/\$10/\$7 for youth. (541)779-3000

◆ Laura Love will appear at the Craterian Ginger Rogers Theater in Medford on February 6 as part of the VoxPop concert series presented by Jefferson Public Radio. See Spotlight section on page 13 for details.

◆ St. Clair Productions presents Bob Franke on February 6 at the Unitarian Fellowship, 4th and C Streets in Ashland at 8pm. Franke's songs "Hard Love," "Thanksgiving Eve," and "The Great Storm is Over" have become part of the folk vernacular. Tickets are \$10 in advance and \$11 at the door and are available at Cripple Creek Music in downtown Ashland or by phone. (541)482-4154

◆ The Program Board of Southern Oregon University and Jefferson Public Radio present the next

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

February 15 is the deadline for the April issue.

For more information about arts events, listen to JPR's Calendar of the Arts

One World concert with Anonymous 4 doing medieval chant and polyphony via their work *The Miracles of Sant'Iago, A Spanish Pilgrimage* on February 11 in the SOU Music Recital Hall at 8pm (Reserved Seating Only). Tickets are \$27/\$13. The all-woman choir will perform medieval chant associated with the cult of St. James at Compostela Spain from a celebrated 12th century codex that contains the earliest known polyphonic scores. Call for more information.(541)552-6461

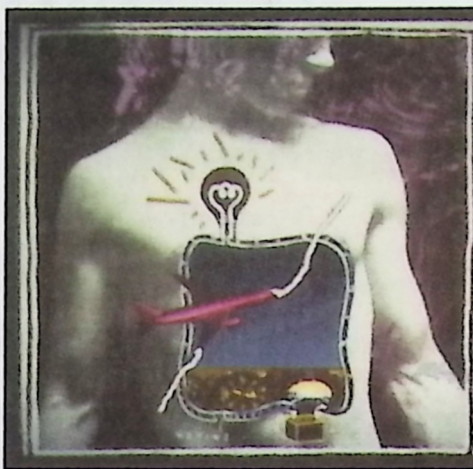
◆ Southern Oregon University Music Department presents an Organ Recital on February 19 at 8pm at SOU Music Recital Hall with Janette Fishell and Colin Andrews, organists. Tickets will be available at the Recital Hall box office before the performance. On Saturday, February 20 at 7:30pm at the SOU Music Recital Hall, a Church Choirs Festival will take place. Twelve choirs from the Rogue Valley will sing individually and together. The Festival Choir Director is Lynn Sjolund, and Janette Fishelle and Colin Andrews are guest artists.(541)552-6101

◆ Jefferson Baroque Orchestra presents Winter: Giovanni Battista Pergolesi – *La Serva Padrona* in two performances, two locations: Saturday, February 20 at 8pm at Rogue Auditorium, Rogue Community College, Grants Pass; and Sunday February 21 at 4pm at Unitarian Church, 87 4th Street, Ashland. Dave Rogers directs, and Sarah Mattox, soprano, sings the role of the wily and vivacious Serpina. Nick Tennant sings the role of the beleaguered Uberto. Sung in Italian with projected supertitles. Call for tickets and subscription information.(541)592-2681

◆ Jackson County Community Concert Association presents the violin artistry of Eugene Fodor on February 24 at South Medford High School at 7:30pm. Call for more information.(541)734-4116

◆ Rogue Valley Symphony presents the Chamber Players in two recitals: February 26 at 8pm at Bethany Presbyterian Church, Grants Pass; and February 27 at 8pm at SOU Music Recital Hall, Ashland. Seating is open; tickets are General/\$10 and Students/Free. Performed by the string quartet, selections include Schubert's famous *Trout* Quintet in A Major for Piano and Strings. The finale will be Beethoven's Septet in E-flat Major for Winds and Strings. For information and reservations call the box office.(541)770-6012

◆ Iris Lambert, founder and director of Ashland's Freedom Singers, announces a CD release concert. Joining Iris will be Gabriel and the Technicians, a new local band featuring original harp (harmonica) instrumentals by Gabriel and a variety of blues, jazz, bluegrass and swing. This band will back Iris as she presents her original tunes, as they appear on her first solo album, *Journey To Now*. Friday Feb. 5 and Sunday Feb. 7, 7:30 PM, Unitarian Universalist Fellowship, 4th and C streets in Ashland. \$8 in advance at Heart and Hands in Ashland, GI Joes in Medford and Listen Here in Grants Pass; or \$10 at the door. For more information call (541)488-0865.



Carolyn P. Speranza's *Detail: Fluidity Electrique* will be on display as part of her exhibit, *The Opportunity for Misunderstanding is Clear* at the Schneider Museum of Art.

Exhibits

◆ Wiseman Gallery on the campus of Rogue Community College presents *Raw Art* by artist Leslie Maguire, whimsical figurative assemblage sculptures, through February 6 with a First Friday Art Night Reception from 6-8pm on February 5. RCC students Noel Chavez and Melissa Hayes will exhibit their work. On February 10 through 20 the gallery presents *Reflections: Suddenly You Turn Around*, an annual PTA arts exhibit for Josephine and Jackson Counties. A reception honoring students will be held Saturday, February 13 from 2-4pm. Call for museum hours and information.(541)471-3500 ext. 224

◆ Schneider Museum of Art on the campus of Southern Oregon University presents *Impassioned Images: German Expressionist Prints*; and *Art Nouveau: Glass and Pottery* through February 13. Then on February 26, a new exhibit will open with two nationally recognized artists. *Photomontage Projections 1964* features the work of acclaimed Harlem artist Romare Bearden, while *The Opportunity for Misunderstanding is Clear* showcases Carolyn P. Speranza's modern multi-media images. Opening reception Thursday, February 25, 5-8pm. Carolyn Speranza will also lead a workshop on Saturday, February 27. Call for museum hours and information.(541)552-6245

◆ FireHouse Gallery on the campus of Rogue Community College presents Jean-Paul Bourdier... *Earth, Water and Light* through February 13. A First Friday Art Night Reception will be held February 5 from 6-9pm. Call for museum hours and information.(541)471-3500 ext 224

◆ Valley Art Museum continues its special exhibit, *Fish, Fowl, Wildlife and Four-Legged Friends* through February. From the whimsical to the realistic, artwork in a variety of media will be featured. The show is open to all area artists. People's Choice awards and a cash prize will be given at the end of the exhibit. For more information contact the gallery at 323½ E. Main in Medford.(541)770-3190

Other Events

◆ On February 1 at the Craterian Ginger Rogers Theater at 4pm and 7pm, Craterian Performances present Scholastic's Magic School Bus Live! Join Ms. Frizzle and the gang for a return trip in this all new adventure, *A Bright Idea*. Tickets are \$13 for adults and \$9 for children (12 and under).(541)779-3000

◆ Jackson County Community Concert Association's membership drive is under way for the 1999-2000 season. Membership is by season ticket only and must be purchased during the Spring of 1999. Six concerts feature national and international artists. Drive dates are February 8 through 13. Membership can be obtained from an Association volunteer, by coming to Headquarters (Horizon Inn), or by phone.(541)734-4116

◆ The New Chautauqua Lecture Series presents Ivan Doig, author of *This House of Sky* on Thursday, February 11 at 7:30pm at Craterian Ginger Rogers Theater in Medford. Doig was born in Montana and grew up along the Rocky Mountain Front where his trilogy of novels takes place. Tickets are \$15/\$8.50. Call for more information.(541)488-0876

◆ Craterian Performances present The St. Petersburg Ballet on February 12 at the Craterian Ginger Rogers Theater at 8pm. Featuring Galina Mezentseva, the company has been praised for both its classical purity and its modern innovation. Tickets are \$30/\$27/\$24 for adults, and \$22/\$19/\$16 for youth.(541)779-3000

◆ Jackson County Community Concert Association presents Les Ballets Trockadero de Monte Carlo on February 13 at 7:30pm at South Medford High School. This all-male company of 15 professional dancers parody works from *Swan Lake* to *Giselle*, combining a loving knowledge of dance with a comedic sensibility, offering buoyant and hilarious evenings for young and old. Call for more information.(541)734-4116

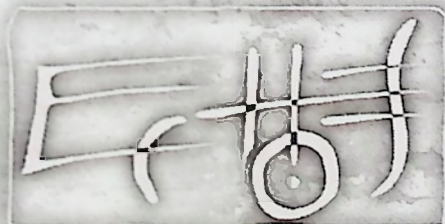
CONTINUED ON PAGE 31

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WEEKNIGHTS · 8PM-10PM
Rhythm & News



RECORDINGS

Heidi Thomas

An Experience of Global Music

Hey world beat fans! Here I am again with some global music reviews for you to check out. I bring you the legendary Compay Segundo, the innovative Fado vocalist Mísia, and Mary Jane Lamond's traditional/contemporary Gaelic delights.

For the last seventy-five years, Compay Segundo, now 91 years old, has been a singer/songwriter from the Oriente region of Cuba. Many Cuban groups have covered Segundo's colorful compositions for years, but it wasn't until recently that a musicologist "discovered" him and brought him to America where he caught the attention of Ry Cooder. He later appeared with Ry Cooder's *Buena Vista Social Club* (World Circuit/Nonesuch) which gained international attention.

Compay Segundo has performed in several of Cuba's well-known bands beginning in 1939 with Conjunto Matamoros. With his departure from that band in 1942 he joined Lorenzo Hierrezuelo to form Duo Los Compadres, a collaboration that lasted 13 years. In 1956 he established Segundo y sus Muchachos, a band that exists yet today. Still vibrant at his age, Compay Segundo remains as a respected architect of present day Cuban music. Fortunately for us, his international appeal has brought him the recognition he deserves and an ever-growing listening audience.

Segundo's main instrument is the armónico, a seven-stringed guitar of his own design that resembles the six-stringed classical guitar. With his most recent release *La Mejor de la Vida* (DRO East West/Nonesuch) he transposes Cuba's flamboyant history with the present. In fact, his career is an anthology of Cuban music in itself. Listen to *El Camisón de Pepa* from his latest release; listen and you'll experience musical history.

"Fado" music emerged in the nineteenth century in Lisbon, Portugal. The music originated from the realms of the bourgeoisie. In content, Fado could very easily be analogous to the Blues in the United States, ex-

pressing not only suffering and grief, but also the prosperity and joy found in everyday life.

Fado vocalist Mísia was born in Oporto, Portugal. In her twenties she


became increasingly intrigued with Fado music. Her renditions were profound and innovative: enough so to encourage well-known writers from her native country, including José Saramago, Antonio Lobo Antunes, Lídia Jorge and Augustina Bessa-Luís to contribute lyrics, and Vitorino Salomé and Sergio Godinho to compose music for her latest release, *Garras Dos Sentidos* (Detour Records).

Fado music has typically been hued with dolor, but with this release we also hear Mísia's vocals as inspiring and beautiful, delicate and expressive. Selective instrumentation including Portuguese guitar (Custódio Castelo), violin (Manuel Rocha), piano and accordion (Ricardo Dias) complete the intriguing sound. Mísia's versatility and sensitivity, with her intentional and punctual vocals, are clearly demonstrated on this release with *Dança De Mágoas*, ("Dance of Sorrows"), done in the Fado Carrique style, and the drifting *Não Me Chamem Pelo Nome* ("Don't Call Me by Name") which waxes and wanes on the wave of her voice.

With Mary Jane Lamond's second solo release *Suas e!* (BMG Music) we find some traditional folk songs accessible to an audience of all ages. Singing in Gaelic, Mary Jane brings us music that has something for everyone, from contemporary to the very custom-

ary Cape Breton folk. The release opens with *Óran Sníomh* (Spinning Song) which traditionally is sung while spinning wool. It opens to the sound of a spinning wheel joined by Mary Jane singing a *cappella* as you might expect. But, it soon launches into a contemporary pop beat and instrumentation. I liked this combination. A historical selection is *É Horò*. It expresses the hardships the Gael's endured upon leaving Scotland for the New World. Lamond's vocals are exhilarating, resonant and fluent. Old World and New are united quite naturally with bagpipe, electric guitar and percussion.

Mary Jane Lamond's *Suas e!* is a wonderful release. Though not entirely traditional, it will bring into your life the beauty of Gaelic song never-the-less.

In my attempt to give you an experience of global music on my World Beat program I present a milieu of experiences and emotional releases from the artists on the global music scene. I think you will find that similar feelings and emotions may be expressed through vastly different forms of music, and appreciation of various music cultures can give us a chance to understand not only other peoples, but perhaps ourselves as well. 

Heidi Thomas hosts the World Beat show on the Rhythm & News Service of Jefferson Public Radio each Saturday from 3-5pm.



**Join host Craig Faulkner
Saturday evenings
from 6pm-8pm**

Rhythm & News

ARTSCENE *From p. 29*

KLAMATH FALLS

Theater

◆ The Linkville Players present *Twelve Angry Men* by Reginald Rose and directed by Irene Holmberg. February 5 through 27 at 8pm. A young delinquent stands trial for the murder of his father. Call for ticket information.(541)884-2616

◆ Ross Ragland Theater presents *Will Rogers Live!* On February 20 at 7:30pm. Cy Eberhart captures the charm and magic that was Will; a memorable occasion for rediscovering the soul of America. Call for ticket information.(541)884-LIVE

Music

◆ Ross Ragland Theater presents the Trenchcoats on February 6 at 7:30pm. Klamath Falls' favorite acappella singing group is currently recording in Nashville. For more information call.(541)884-LIVE

◆ The Boarding House Inn presents *A Valentine Show* by Kathleen Adams on February 12 through 14; and *Fat Tuesday*, Cajun Food and Blues, featuring the Smokehouse Trio with Suzanne Stewart on vocals on February 15 and 16. For more information regarding these dinner show performances call.(541)883-8584

UMPQUA VALLEY

Theater

◆ Umpqua Actors Community Theatre presents *Sylvia*, a modern romantic comedy about a marriage and a dog. Performances are February 5, 6, 7, 12, and 13 at the Betty Long Unruh Theatre, 1614 West Harvard (in the Fir Grove section of Stewart Park) Roseburg. Show times are Friday and Saturday at 8pm with Sunday matinees at 2pm. Tickets are available at Ricketts Music, Emporium, and the Umpqua Valley Arts Center.(541)673-2125

Music

◆ Roseburg Community Concert Association presents Black Voices, an acappella ensemble, in February. Formed in 1989, the British born, Caribbean quintet, performs music that is moving and uplifting, as it reflects the life of the international black community. For more information call. (541)673-6934

COAST

Theater

◆ Chetco Pelican Players present *Harvey* by Mary Chase on February 12, 13, 19, 20, 21, 26, 27, and 28 at the Performing Arts Center, Brookings/Har-

bor Shopping Center. The story is about Elwood P. Dowd and a six-and-a-half foot imaginary rabbit. Call for time and ticket information. (541)469-1857

Music

◆ Friends of Music begins its concert season with the Stern/Andrist Duo on Sunday, February 14 at 3pm at the Redwood Theater in Brookings. This husband and wife duo first performed in New York in 1987, and has since captured audiences throughout the United States and Canada. The program includes works by Mozart, Paganini, Chopin and Beethoven. Tickets are \$12/\$2 at the door. For further information call.(541)469-4243 or 469-7963

Exhibits

◆ Coos Art Museum presents *Art is of the Spirit: Teen Spirit!* through February 27. Art in all mediums by students from Germany and the Oregon South Coast, including annual high school competition called Vision '99, co-sponsored by the museum and Southwestern Oregon Community College.(541)267-3901

Other Events


◆ Southwestern Oregon Community College, in conjunction with the Gold Beach Chamber of Commerce, present the 4th Annual Writers Conference on Saturday, February 13 in Gold Beach. The theme is *Writing on the Siskiyou Coast - Past, Present, and Future*. The conference is for both the aspiring and the accomplished writer. Call for more information.(541)247-2741

NORTHERN CALIFORNIA

Music

◆ Mount Shasta Concert Association presents Cascadia Brass on Monday, February 1 at 7:30pm at College of the Siskiyou Theatre in Weed. Members of the group have performed with Boston Pops, Munich Philharmonic and widely in the Pacific Northwest with the Seattle Symphony and Northwest Ballet. Their program covers classical and baroque to movie themes, rags and light jazz. Tickets are \$25/\$12.50. Call for more information.(530)926-1822

Exhibits

◆ Shasta County Arts Council continues its presentation of *Meditations*, mixed media of recent work by Rodney Thompson at The Old City Hall Gallery through February 26. The show includes oil and drawings, etchings, works on lead, ceramics, and box constructions. The art is a personal expression of the artist's experience and exploration in the practice of meditation. Call for more information.(530)241-ARTS 

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COMPACT DISCOVERIES

Fred Flaxman

Turandot in the Forbidden City

After five years of preparatory work and almost 15 million dollars, Giacomo Puccini's opera *Turandot* was performed last September for the first time at the site where the story took place: the fabled Forbidden City of Beijing. In fact it was performed eight times between Sept. 5 and 13 before a total audience of 32,000 in this authentic setting, the ancestral Ming Dynasty palace.

The event, conducted by Zubin Mehta and directed by the Oscar-nominated Chinese movie director Zhang Yimou, was telecast worldwide. Now it's available as a 2-CD set from RCA Victor Red Seal Records (74321-60617-2) at the bargain price of...well, whatever you pay for it is a steal compared to the cost of production or the price of going to see it live. The cheapest seats were \$150 each; others went for \$350, which included a dinner, but not transportation from the U.S. (And I thought Broadway was expensive!)

Yet this is a case where you might prefer to purchase the VHS, Laserdisc or DVD video, which are also available. Although the sound and the performances on the CD are excellent, this is not *La Bohème*, *Madame Butterfly* or *Tosca*. This is an opera with just one or two really short, good tunes ("Tre enigma m'hai proposto," for example), but it is filled with high drama, beautiful costumes and – taking the place of a stage curtain – large-scale, hand-decorated panels covered with red and gold-leaf, all of which are difficult to see on a compact disc.

The performances took place in the square in front of what used to be known as "The Palace of Heavenly Purity," but which now has the much less romantic, politically correct Communist name, "The People's Cultural Palace." It is part of a magnificent compound consisting of 80 halls and smaller palaces which are symmetrically arranged, surrounded by gardens, a moat and a wall, only part of which still exists. The Forbid-

den City was formerly a meeting place of noblemen in which they could have audiences with the emperor. Fires destroyed previous structures, and the current palace is celebrating its 200th anniversary this year.

Zhang Yimou did not change the music at all, so his efforts can only be appreciated on video. When he first saw the opera, he felt it had nothing to do with China at all. Puccini, after all, isn't exactly a Chinese name and Puccini himself had never visited the country, although he incorporated authentic Chinese melodies in the score. So Zhang tried to give the production more of a Chinese spirit. For example, when a prince is beheaded, instead of someone holding up the severed head in this production, as is done typically in the West, the soldiers' dark uniforms become white – the traditional Chinese color of mourning.

Though you'll miss these touches on the pictureless CD, face it, you probably would miss them on the video as well, unless you know a lot more about China than most Americans. But you'll also have to do without seeing the 1,500 costumes created by Beijing artisans to be as authentic to the Ming Dynasty as possible – and you don't have to be Chinese to love Ming Dynasty costumes.

There was one truly Chinese touch that you could have heard on this CD, but you won't. Authentic drums from the emperor's era announced the start of the opera in the live performances, and they are mentioned in the introduction to the libretto which accompanies the compact disc. But they didn't make it to the CD itself, which starts right in with the opera. No drums. No knocking of a staff three times on the stage. No overture.

Puccini probably intended to write an overture, but he died in 1924 before he could get around to it. He definitely intended to include a final duet, because he wrote about it: "It must be a great duet. These two almost superhuman beings descend through love to the level of mankind,

and this love must at the end take possession of the whole stage in a great orchestral peroration." Unfortunately, Puccini didn't live long enough to write that piece either.

Michael Ecker of Austria, the producer whose company, Opera on Original Site, Inc., worked with the China Performing Arts Agency to make this all happen, called the staging "the last great cultural event before the millennial festivities begin." The forces required to carry this off included the 120-piece Maggio Musicale Fiorentino/Florence Opera Orchestra, a chorus of 200 and a multinational cast of nearly 1,000. Not to mention the principals, of which there were three alternating casts.

The CD and video recordings feature sopranos Giovanna Casolla as Princess Turandot and Barbara Frittoli as Liu, the slave girl, with tenor Sergej Larin as Prince Calaf. The alternate casts were not exactly second-stringers either. One featured CD recording artist Barbara Hendricks as Liu.

Having been recorded on location outdoors, the sound of this CD is definitely different from the many opera house and studio recordings of this work. It is open and airy and you almost feel you are sitting in one of the 4,000 seats which were available each night of the event. Except that your chair at home is undoubtedly more comfortable.

Ecker called this production "the fulfillment of a dream held by music lovers worldwide" and a "once-in-a-lifetime event." Perhaps. But it is the second such event of this kind which he has produced, the first being the staging of Verdi's *Aida* in Luxor, Egypt. Considering the multitude of exotic locations which composers have selected for their operas, Ecker might be able to fit in several more of these Opera on Original Site productions during his lifetime, provided he lives long enough to raise the enormous sums of money involved.

I wish him luck. I'm for anything that might attract attention and new audiences to classical music, short of casting Monica Lewinsky as Turandot. And I might even be convinced that that is precisely what it would take. But perhaps what we need right now is a Cecil B. De Mille of opera. That seems to be Michael Ecker's role in life. ■

Fred Flaxman welcomes your comments on his articles. He may be reached at fflaxman@unidial.com.

JEFFERSON ALMANAC *From p. 5*

There is even a wonderful German term for this phenomenon: *zugenruhe*, or migratory restlessness. Leave it to the scientists to come up with jargon for spring fever!

So, the next time you flip over to a new month in your calendar, consider that you've just lived through 100 mayfly lifetimes, and are beginning a new day in the life of a redwood. I find that such considerations help me keep things in perspective.

As we count down to the year 2000, I for one will be spending a lot of time pondering the vital question of the "millennium bug." That is — what do the bugs think of the millennium? ■

Pepper Trail's commentaries can regularly be heard on the *Jefferson Daily*, the newsmagazine of Jefferson Public Radio.

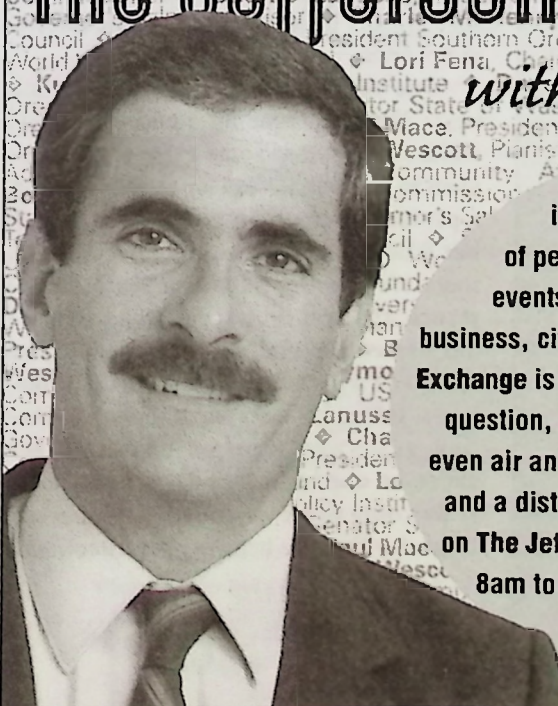
JEFFERSON OUTLOOK *From p. 7*

and a decline in the competitive position of Northwest manufactured products.

Despite a patina of fashionable free-market rhetoric, "deregulation" of electric utilities is simply the political manipulation of existing law for the benefit of some regions of the country at the expense of others. It's an old political game. Who gets the goodies from Northwest resources? The Northwest has been called the "Plundered Province" because it has been on the losing end so many times. Public Utility Com-

missioners should beware of "utilities" that ultimately hire more lobbyists and lawyers than electricians and linemen. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.



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BOOKS

Alison Baker

Word Rhythms

When I was a little girl, the practice of memorizing poetry had already pretty much disappeared from the schoolroom. I can remember only one occasion on which we had to memorize a poem, and I suspect I remember it because it was a rare event. Now and then, though, the lines of one poem or another recite themselves in my head without warning—*This is the forest primeval. / The murmuring pines and hemlocks or Because I could not stop for Death, / He kindly stopped for me*—and I wonder how they got there. Did I hear them read aloud over and over again, so that the lines tucked themselves right in and became part and parcel of my experience of the world?

Some poems etch themselves into your heart because of their content. *When you are old and grey and full of sleep, / and nodding by the fire...* Certain lines of prose are scored into my memory, too: *Mr. Holmes, they were the footprints of a gigantic hound!* But often, no matter what the sense of the words, it's the sound of them that has put them on permanent reserve in the little library up in the rafters of my brain.

One of my volunteer jobs in recent years has been reading aloud to schoolchildren who need some extra encouragement in learning to read for themselves. For a person like me, whose parents first read her a book on the way out of the delivery room, it's an eye-opening experience. For instance, the first time I read to a five-year-old named Dakota, she didn't follow the story, and wasn't much interested in the pictures. Instead she stared at me in fascination, as if I were a dog reciting Greek, because no one had ever read to her before. It was only when we switched from prose to poetry that she began to pay attention.

*Wee Willie Winkie
runs through the town
upstairs and downstairs
in his nightgown.*

She didn't seem to know any of those old nursery rhymes, but she began to relax, and one foot in its grimy little pink sneaker started to twitch. By the time we had left Mother Goose and were halfway through *I do not like green eggs and ham. I do not like them, Sam I Am!* she was reciting it with me.

This isn't surprising. It's rare to find someone who doesn't respond to rhyme and rhythm. Take this stanza from Robert Frost's "Stopping By Woods."

*Whose woods these are, I think I know.
His house is in the village, though.
He will not see me stopping here
to watch his woods fill up with snow.*

Some rhythmic patterns, like this one—iambic tetrameter, with a rhyme scheme of *aaba*—seem to appeal to speakers of English for some reason, and are used again and again, as in this early draft of a monologue written hundreds of years ago:

*Whose head this is, I think I know!
I knew him well, Horatio;
He often bore me on his back,
But golly, he is now laid low.*

(If the author of that had just worked at it a little more, he coulda been a con-tender.)

Sometimes certain rhythms get under your skin and into your muscles, and insinuate themselves into the lines and folds and puckers of your brain, and you find yourself writing, and thinking, and talking, in, well, iambic tetrameter.

*Whose gloves these are, I think I know.
His hands are in his pockets, though.
He will not see me stopping here
To watch his gloves fill up with snow.*

Rhythm works well as a mnemonic device—sort of a little closet, or storage chest: you tuck a story, or some information, into a particular rhyme, and then you read it a couple of times, until it's lodged in your brain. At that point, you can stop paying at-


tention to the rhythm and start paying attention to the content. It can make learning things easier. Like spelling: *i before e, except after c, or when sounded as a, as in neighbor and weigh.*

Or this:

*When I was down beside the sea
a wooden trowel they gave to me
to dig the sandy shore.*

*My holes were empty, like a cup.
In every hole the sea came up
Till it could come no more.*

See? Physics.

But you don't have to use everything. As the poet Mary Oliver says, "Poems exist in order to be poems." The same goes for rhythm and rhyme. They're just out there looking for a good time. We remember them because they're fun. Even five-year-old Dakota figured that out pretty fast. I wouldn't be surprised if every now and then she stands up and announces, *I do not like green eggs and ham! I do not like them, Sam I Am!* Just for the fun of it. 

POETRY

A Potato in Both Worlds

BY LOIS ROSEN

Nothing swanky like green pepper
or high class like tomato —
voiceless, colorless,
armless burlap, stinky loam.
This is every day in the shtetl —
a Jew grubbing a living.

*Nebach, nothing! You call this
a life? Some life!*

How do tubers grow underground?
Somehow, only god knows,
even in Novoroduk
a potato sends out leaves.

So Grandpa Liebowitz,
a shoemaker, goes to America,
contracts with Leake and Watts,
all the soles and heels,
buys real estate. Welcome
to the American dream!

The grandchildren grate potatoes
in the Cuisinart.
No more bloody knuckles.
Add the flour, the salt,
the baking soda, an egg
and the batter will rise,

onion to make the eyes water
lest we forget.
Fry the *latkes* crisp and brown.
Bite the soft center.
The flavor lingers
in the mouth, in the bone.

Lois Rosen lives in Salem and teaches at Chemeketa Community College. She has published widely in periodicals such as Hubbub, Calyx, The Colorado State Review, and Many Mountains Moving. "A Potato in Both Worlds" is the title poem of a manuscript currently in search of a publisher.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.



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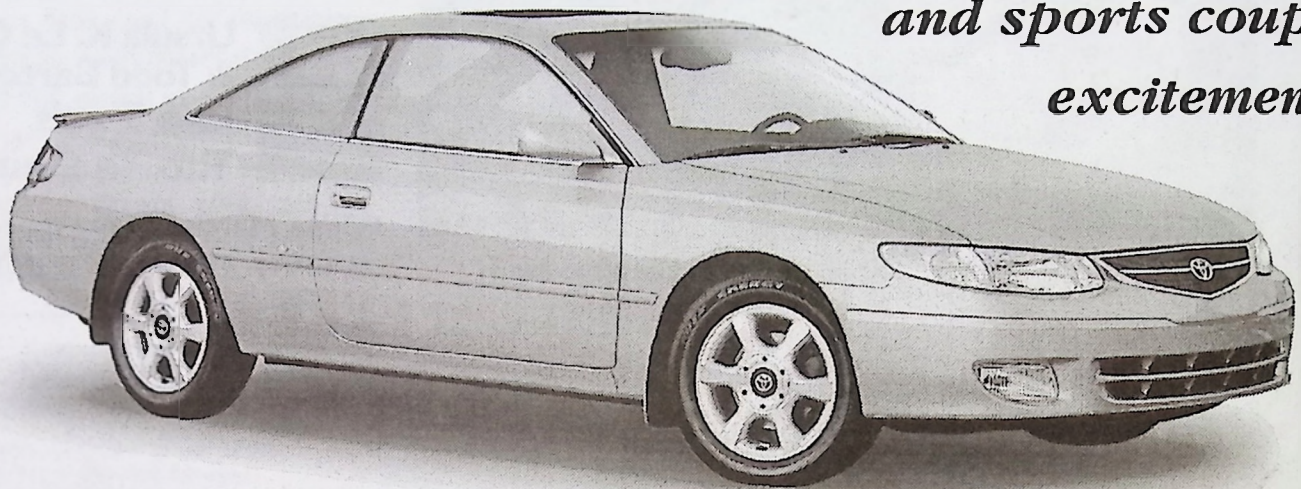
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